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25 YEARS

HANDY DANDY GUIDE: FRESH FLOWER COMPONENTS

Our 17 favorite beaded bead projects p. 38

MAKE YOUR BEADWORK BLOOM

50+ ways!

- Stitch 7 flower-themed jewelry projects
- Invite spring with 21 colorways
- Bust your stash with floral beaded bead wrap bracelets p. 53 >>

AND MORE!

EXCLUSIVE!

Stunning earrings from Isabella Lam's latest book p. 62

Create a crystal, pearl, and seed bead extravaganza p. 29

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BONUS ONLINE CONTENT P. 4

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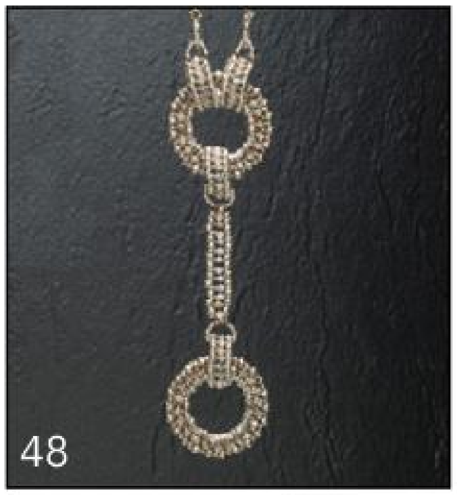
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25 YEARS

Look for this logo to find Silver Anniversary projects and stories!

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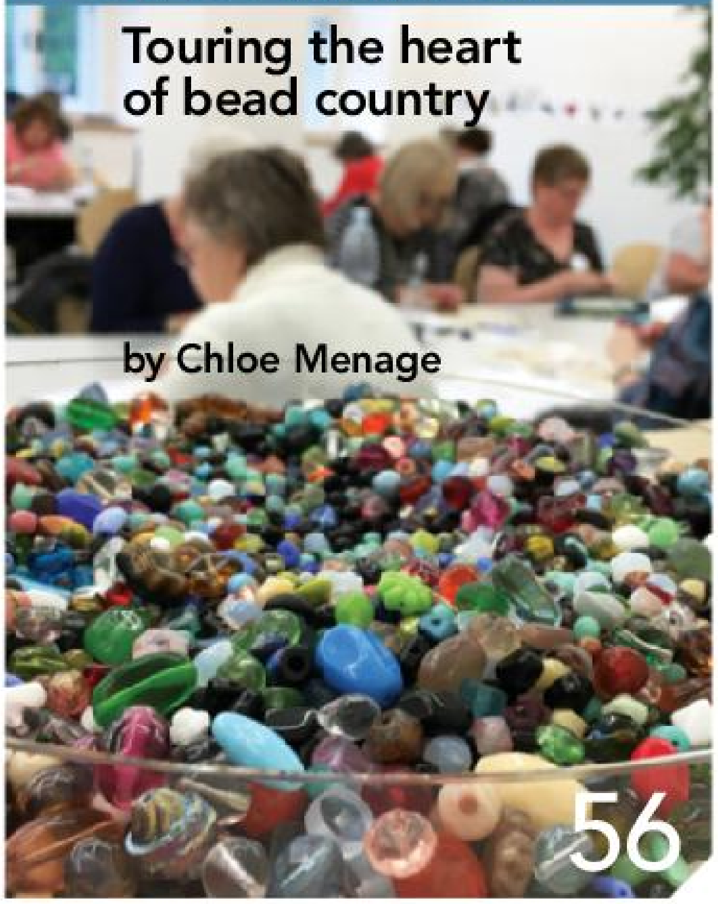

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B&B EXTRA

Subscribers, download your April issue of *B&B Extra* on April 1 at **facetjewelry.com/extra**

Tee for two earrings →
by Debora Hodoyer

Spring fling necklace
by Lorraine Coetzee

Shaded pathway bracelet
by Debora Hodoyer

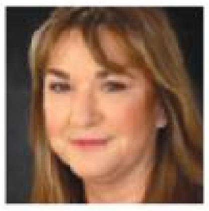
facet
JEWELRY MAKING START TO FINISH

Be sure to visit FacetJewelry.com for: projects, videos, blogs, galleries, design challenges, and special content just for Bead&Button subscribers!

Love the stunning beaded boxes featured in Your Work, p. 18? See them at **FacetJewelry.com/beadedboxes**

Feeling like spring? Find this pretty pattern and many more by searching "flower" on Facet!

Learn more about a few of the designers featured in this issue!



↑ Find an interview and several jewelry projects from Isabella Lam at **FacetJewelry.com/Isabella**

Heather Kingsley-Heath ↑ answers 5 Questions about her jewelry making at **FacetJewelry.com/Heather**

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IN THE WORLD

A time for new adventures

Spring is upon us, which always makes me think of new beginnings, growth, and of course flowers! This issue of *Bead&Button* has all of these components and more.

We're excited to start a new chapter with *Bead&Button* by welcoming our new Assistant Editor, Katie M. Salatto (image, right). We're proud to have her on our team and look forward to the contributions and fresh ideas she will bring to the magazine. You can learn more about her and the entire staff at FacetJewelry.com/BeadAndButton.

Have you ever wondered what it would be like to see your original design published in *Bead&Button*? I can tell you first hand, it's very exciting! I had my first design published in 2011, and I still remember the elation of being accepted. It's very easy to submit your original designs, and because we publish your website information along with the article, it can be a great way to elevate traffic to your website or Etsy store. Find more information about the submission process on p. 67.

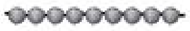
Looking to grow your beading skills? Check out our anniversary-inspired necklaces by Cathy Andrews and Heather Kingsley-Heath. Cathy's stunning pearl and crystal necklace will make you feel like a princess (p. 29), and Heather's project is an Art-Deco inspired necklace using the Albion stitch (p. 48).

Finally, what would spring be without flowers? This issue is blooming with projects and ideas. You'll find a floral-inspired bracelet that can be made in two different widths (p. 22), a dainty necklace to wear with your favorite sun dress (p. 40), and a pair of earrings with beads that form tiny tulips (p. 26). Be inspired with 25 floral ideas to incorporate into your beadwork (p. 16), and learn the secret meaning of flowers (p. 74). There are many ways to enrich your beadwork and be inspired in this month's issue. Embrace your creativity!

Connie Whittaker

Senior Technical Editor, *Bead&Button*
editor@beadandbutton.com

FIND THE BEAD STRAND!



Find the hidden picture of a bead strand (exactly like the one at right), and email us at editor@beadandbutton.com by May 3 with the page number the strand is on (put "Bead Strand" in the subject line). We'll pick a name at random the following week to win a copy of *Beadwoven Glamour*. Good luck! Congratulations to Elsie Bonarrigo of Clifton Park, NY, who found the bead strand on p. 29 of the December issue!

Beadwoven Glamour
Isabella Lam

Sneak Peek Book Excerpt p. 62

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EDITORIAL
Call (262) 796-8776 or write to:
Editor, Bead&Button
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DESIGN BY HELENA CHMELÍKOVÁ
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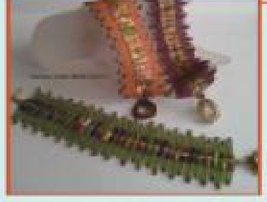

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MARCH 16 & 17	*North Haven, CT*
APRIL 5, 6 & 7 (3 Days)	*Oaks, PA*
APRIL 27 & 28	*Liverpool, NY* (Syracuse)
MAY 10 & 11 (Fri & Sat)	*Marlborough, MA*
MAY 18 (Saturday)	*Fishkill, NY*
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JULY 20 & 21	*Clarksville, MD*
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SEPTEMBER 28 & 29	*Liverpool, NY* (Syracuse)
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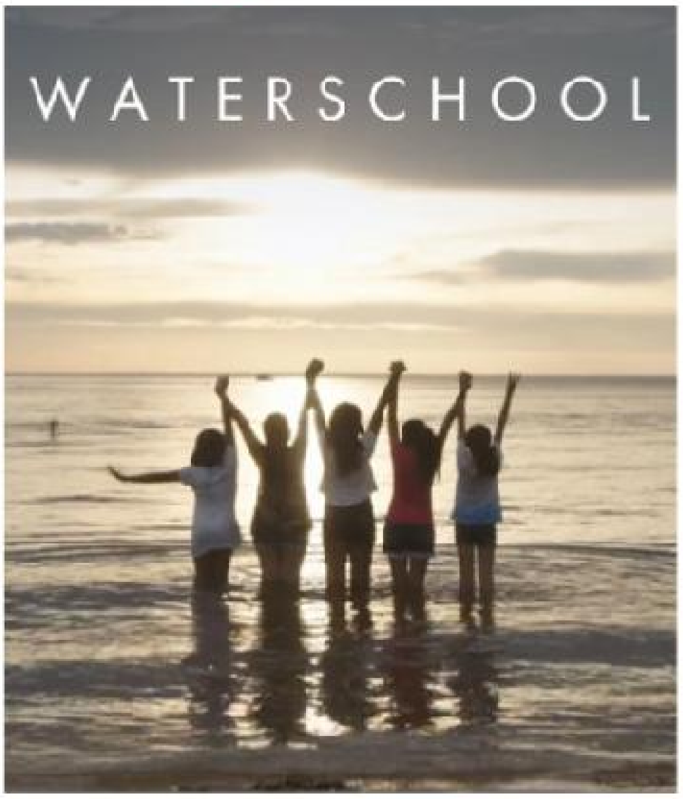
WHAT'S HAPPENING >>

Celebrate Earth Day with Swarovski



When you think of Swarovski, you might conjure images of glistening crystals. What you may not know is that Swarovski has a passion for sparkling, clean water, too.

In 2000, the king of crystals established Swarovski Waterschool, reaching half-a-million young people worldwide with online resources, field trips, and hands-on educational workshops. Last year, Swarovski partnered with UCLA to create a documentary entitled "Waterschool."

The film, which launched on Netflix last summer, follows six girls living along the Amazon, Nile, Mississippi, Danube, Ganges, and Yangtze rivers as they learn about water, community, and sustainability. It's the perfect background movie to have on the TV as you bezel with your crystals on Earth Day. Learn more about the family-run Austrian crystal manufacturer at swarovskigroup.com.

Since we are sharing *B&B* memories throughout our 25th anniversary, we thought it would be nice to get to know you a little better, too. On Facebook/Bead&Button, we asked:

Q "What do you make as a gift for family and friends with your beads that isn't jewelry?"

A "One of the more unusual responses was: "Beaded tape measure covers and needle cases." — *Michelle Simones Moenkhaus*

TO READ OTHER RESPONSES, VISIT THE BEAD&BUTTON FACEBOOK PAGE.

A WORTHY BEADING CAUSE

Bead-It-Forward is an annual fundraising campaign that raises money for breast cancer research. The initiative was founded in 2005 by Jeanette Shannigan to honor the memory of her late mother, who died of the disease. Volunteer beaders are asked to contribute squares of beadwork that follow an annual theme, which are then made into items that are sold. This year's theme is flowers. All profits go to the cause. To learn more about the variety of ways you can contribute, visit beaditforward.blogspot.com or etsy.com/shop/beaditforwardquilts.

Society Spotlight

BEAD MEETS FIBER

Integrating fiber into beadwork is the challenge that The Bead Society of New Mexico presented to its members. Together with the Albuquerque Fiber Arts Council, The Bead Society's work will appear at Fiber Arts Fiesta 2019, May 30–June 1. "The challenge is to use fiber and beads to create jewelry, clothing, wall hangings, or objets d'art," Society President Patti Farley tells us. For more, visit: fiberartsfiesta.org and beadsocietyofnewmexico.wildapricot.org.

EVENTS

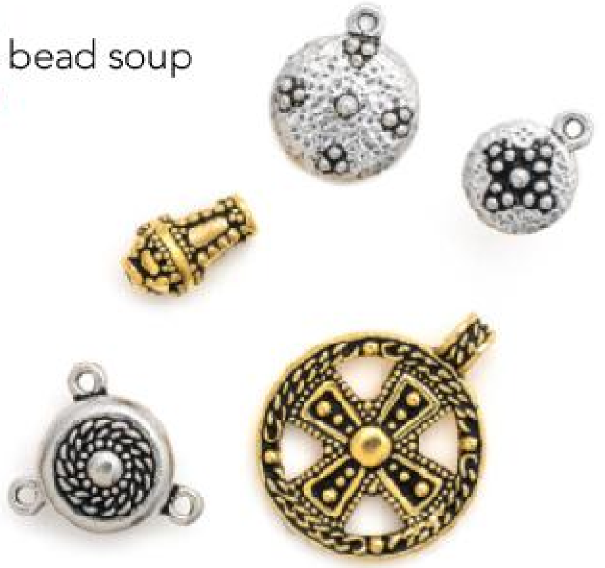
SPRING INNOVATIVE BEADS EXPO
April 4–7
Oaks, PA
springibexpo.com
Open to the general public, as well as wholesale buyers.

BUCKEYE STATE BUTTON SPRING SHOW
April 6–7
Akron, OH
ohiobuttons.org
Vive la Spring Show! This year's theme: "Les Fabuleux Boutons de France."

MISSOURI STATE BUTTON SOCIETY SPRING SHOW
April 26–28
Osage Beach, MO
nationalbuttonsociety.org
Admission is free.

what's new?

NEW PRODUCTS TO LOOK FOR AT YOUR LOCAL OR ONLINE BEAD STORE



GILDED GOODIES

The new **Opulence** collection from TierraCast is sure to bring a luxurious feel to your work. Inspired by the grandeur of the Byzantine Empire, these gilded components are lead-free and available in two colorways: antique silver and antique gold. Choose from magnetic clasps, teardrop beads, charms, post and clip earrings, and a cross pendant, which consists of more than 120 individual design elements. Ask your local bead store if they carry the TierraCast **Opulence** collection, and have fun adding a medieval spirit to your work.

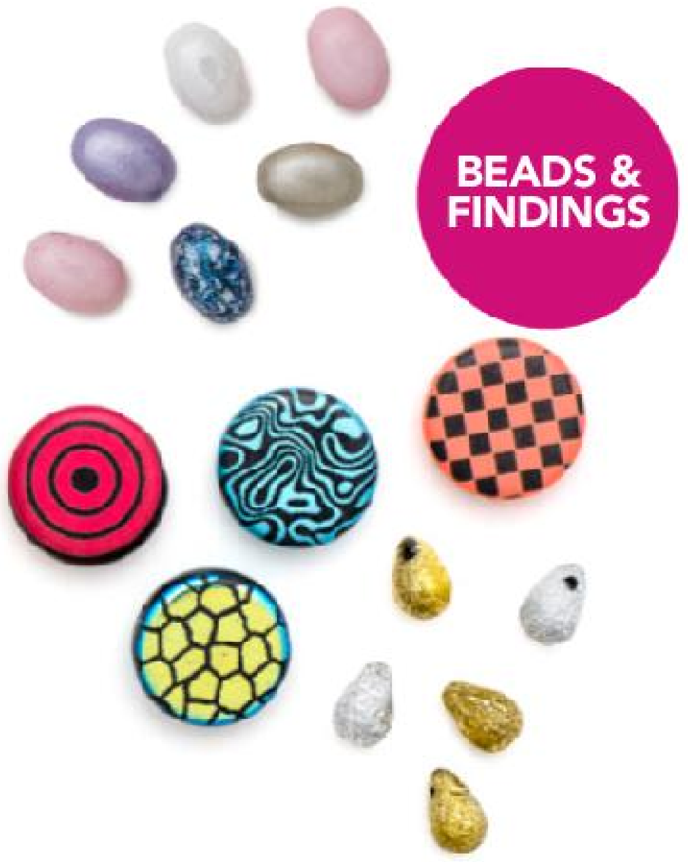
BEADS & FINDINGS

FRESH BEADS

The new **Samos par Puca** beads feature two holes and add a smooth appearance to your work. These 5 x 7 mm beads are currently available in more than 40 colors and finishes and feature a flat bottom with rounded top. Be adventurous, and have fun adding them to your projects!

Check out the graphic **Coin beads** from Beadsmith. The 14 mm, 2-hole circular Coins come in four unconventional patterns and six lively colors including Living Coral, the 2019 Pantone Color of the Year.

Another exciting offering from Beadsmith is their latest drop beads. Enjoy selecting from four color options in the new 4 x 6 mm, coated **Etched Drops**. Think of ways to incorporate more than one color to add extra dimension.



NEW PRODUCTS

NOTHING'S IM-PRAW-SSIBLE

Whether you are a beginner just learning Prismatic (multiple-sided) Right-Angle Weave (PRAW) or you are a perfectionist who wishes you could speed up the fiddly process, the **PRAW Perfect Starter Tool Kit** may be right for you. The kit sells for approximately $30, and it eliminates difficult steps to allow you to perfect the PRAW method quickly and easily. To order, visit dianewhitingdesigns.com.

PRAW Perfect Starter Tool Kit
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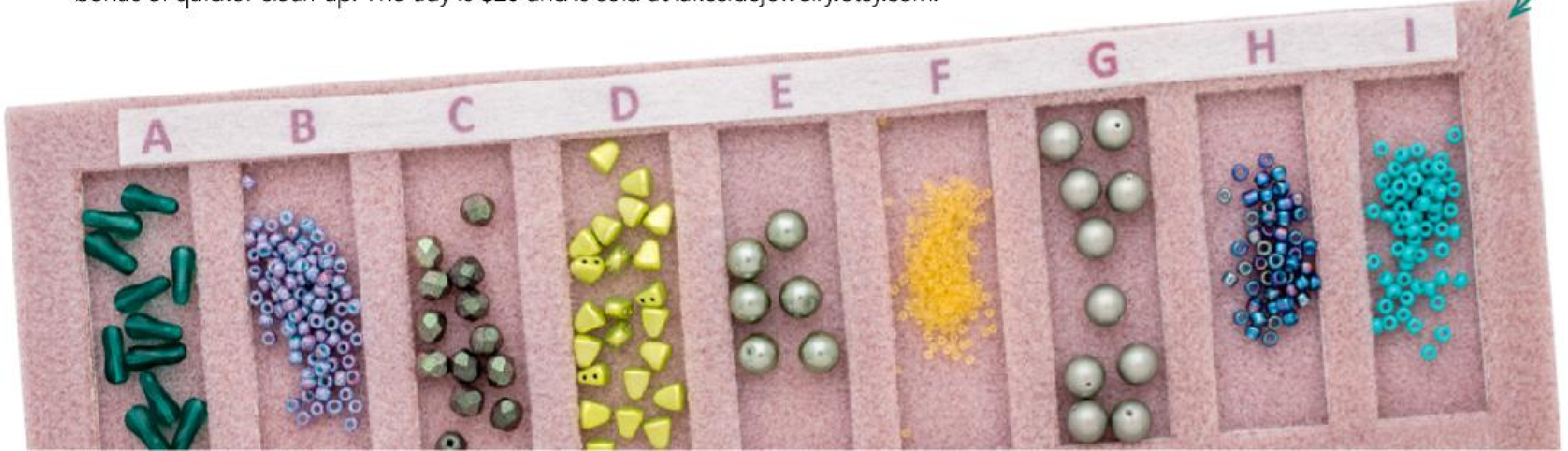
Diane Whiting Designs

NO MORE "OOPS!"

Are you tired of accidentally mixing up your A beads with your B beads? Meet the incredibly convenient **No More "Oops!" Tray** — perfect for all projects, big or small! Use this ultra-lightweight tray to easily organize several colors of beads into neat piles. This novel product was invented by Darlene Pfahl, an 83-year-old great grandmother who has been bead weaving for 11 years. The tray is made out of a natural shade of Vellux fabric and bead mat. There are nine slots total, which can be identified upon order with letters or numbers of your choice: A-I; J-R; S-Z; 1-9; 10-18. Beads are easier to identify and pick up throughout your project with the added bonus of quicker clean-up. The tray is $20 and is sold at lakesidejewelry.etsy.com.

READ ABOUT THE INVENTOR ON FACETJEWELRY.COM



A WALK DOWN THE MEMORY LANE OF BEADING
PART 3

Come together over beads

by Diane Fitzgerald

If you're a bead lover who is a member of a bead society, you're lucky. Bead societies, whether formal or informal, large or small, give members an opportunity to come together with others who have the same passion to learn from and be inspired by one another.

IN THE BEGINNING

The oldest U.S. bead society, The Bead Society of Los Angeles, was established in 1975. At the time of its founding, a wealth of trade beads were coming into the Los Angeles area. A group of 15 bead enthusiasts decided they wanted to share their research and display their collections. Membership was open to all, and the group soon attracted knowledgeable members. In 1985, they hosted the First International Bead Conference to mark their tenth anniversary. Today they are simply called The Bead Society, and the 300+ members (photos, right) consist of collectors, hobby beaders, and professionals who work with beads in a myriad of ways.

In 1983 and on the opposite coast, a group in the Washington, D.C., area gathered to create a unit of well-travelled and avid bead collectors to accomplish similar goals. They hosted the Second International Bead Conference in 1990. Across the pond and around this same time, the Bead Society of Great Britain was formed in 1989. Volunteers from these organizations worked tirelessly to provide educated lecturers, informative newsletters, bead bazaars, and interesting classes at their meetings. These efforts provided the financial support necessary to underwrite their ventures.

The original societies served as models for others to learn from. New organizations popped up around the United States in cities such as New York, Chicago, Minneapolis, and Detroit with dues-paying members reaching the hundreds. Energetic workers kept these organizations vibrant, often under the strong leadership of a dedicated individual.

ON A PERSONAL NOTE

My own experience with bead societies is typical. I used to travel for work in the early 1990s, and I managed to arrange my trips to coincide with events hosted by bead societies so that I could learn from their experiences. In 1989, I formed the Upper Midwest Bead Society (UMBS) and began to find others who adored beads as much as I did. I looked to the embroidery guilds, quilters, surface design groups, and visitors to the Minnesota State Fair to develop a list of people who might be interested in joining a bead society. Each month, I found a meeting location, a qualified speaker, and sent out postcards to current members as well as prospective new members.

After about four years, I realized that the group needed a board of directors to oversee the many responsibilities it took to run a society. The UMBS still functions today with a newsletter, monthly meetings, an annual Demo-and-Do day, and other hosted events.

GOING FORWARD

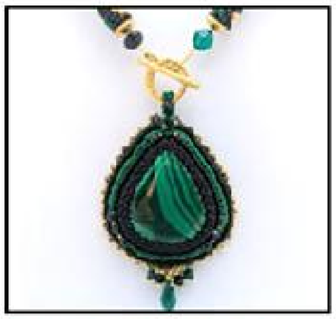
An important organization to be aware of is the Society of Bead Researchers, a group that believes each little bauble can tell an important story about where it came from, who made it, how it was made, and how it was traded. Peter Francis, a serious bead researcher who founded the Center for Bead Research, was instrumental in founding this organization.

Bead societies do much more than merely connect bead lovers in an apparent way. As organizations primarily attended by women, they allow members to develop leadership and presentation skills, to establish meaningful and lasting relationships with one another, and to continue learning and sharing this fascinating pursuit for many years to come.

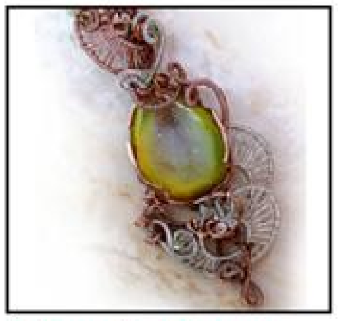
Diane Fitzgerald (dmfbeads@bitstream.net, dianefitzgerald.com) has authored more than 100 magazine articles on beads and beading, and has written 18 books. To see more, go to her Etsy shop: DianeFitzgeraldBeads.

View them all on >> FacetJewelry.com

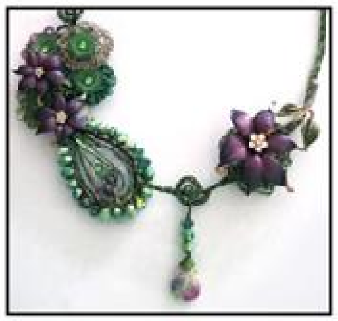
DESIGN CHALLENGE WINNERS



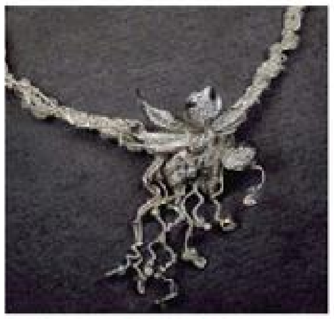
Susan Calhoun
• DIAMONDS AND TEARDROPS Winner • "Malachite Teardrop" • Malachite cabochon set in a peyote bezel surrounded by bead embroidery, with seed beads and Swarovski pearls and bicones.



Rhonda Chase
• DIAMONDS AND TEARDROPS Winner • "The Loveliest Teardrop" • This pendant, with an Art-Nouveau flavor, uses a druzy teardrop as the focal and incorporates several metals, accent gemstones, and crystals.



Frances Lediaev
• DIAMONDS AND TEARDROPS Winner • "Purple Rhapsody" • Made from a chrysanthemum teardrop bead, repurposed vintage earrings and brooch, green and gold wire, a copper frog, green flowers, and Czech rondelles.



Susan Cologne
• SPARKLING SILVER Reader's Choice Winner • "Fantasia in Silver" • A rhinestone pavé lily brooch is the centerpiece made from silver bullion thread, silver-lined crystal seed beads, and Swarovski crystal rondelles.

READY FOR A NEW CHALLENGE?

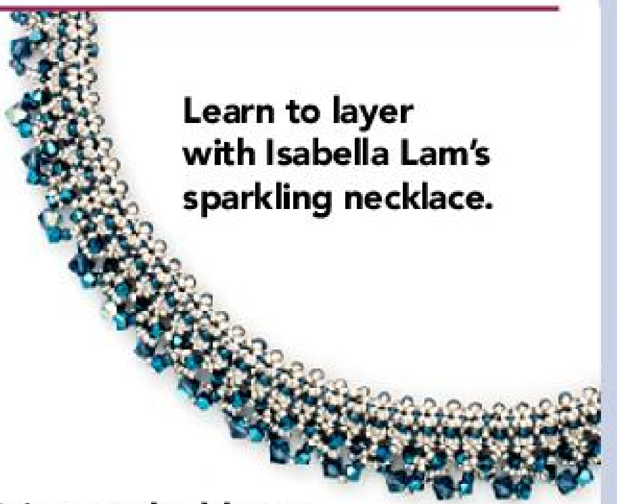
We invite you to participate in our monthly Facet Design Challenge! Create and share an original design that fits the monthly theme. If your piece is chosen as a winner, it may be featured here in the magazine as well as on our website, FacetJewelry.com.

March 2019: MAKE YOUR OWN BEADS
Polymer, metal clay, peyote, or pearl. Bejeweled, bedazzled, smooth, or textured. For the month of March, we want you to play around with patterns, textures, colors, shapes, and sizes with your beads. Design a focal bead or custom centerpiece for your next jewelry endeavor, and show us how you used it! At the end of the month, we'll have a slideshow featuring your unique creation.

April 2019: FLORAL AND FANCY
April showers bring May flowers is the saying, but why wait until May? April's Design Challenge is all about getting floral and fancy-free with your jewelry-making! Daffodil, daisy, dahlia, or carnation? Sunflower, orchid, or peony? Make a single flower the focal star of your original piece, or create an entire wrist corsage! Either way, we want to see what flowery masterpiece you come up with.

WATCH FOR IT!

Coming in the next issue



Learn to layer with Isabella Lam's sparkling necklace.

Frame rivolis with a plethora of beads for a unique bracelet by Margarite Fusco.

Bring on the blooms with flower-inspired woven earrings by Debora Hodoyer.

AND MORE!

Bead Reads

Beadwoven Glamour
ISABELLA LAM

SNEAK PEEK P. 62.

BEADWOVEN GLAMOUR

by Isabella Lam

Popular author and designer Isabella Lam returns with a brand-new anthology of sparkly crystal jewelry projects. Her clear, step-by-step illustrations and instructions ensure that you can finish each sophisticated project easily. Projects are made with rivolis, bicones, fancy stones, chatons, and baguettes from Swarovski. Includes jewelry sets, as well as individual pendants, bracelets, and necklaces.

ISBN: 978-1-62700-565-4
Kalmbach Media
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300 TIPS & TECHNIQUES
bead stitching
HANDBOOK
Bead

BEAD STITCHING HANDBOOK

A handy reference from the editors of *Bead&Button* magazine, the *Bead Stitching Handbook* is a great companion for successful beadweaving. This book includes a guide to materials and beads — even the newest shaped beads. You'll also find instructions and samples of all the popular stitches, such as peyote, right-angle weave, herringbone, netting, loomwork, and more. A collection of projects showcasing these techniques round out the book — which is the perfect size to throw in your beading tote and bring to class.

ISBN: 978-1-62700-553-1
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Kumi Q&A

KUMIHIMO FINISHING SCHOOL

by Adrienne Gaskell

Q I love to braid, but hate trying to figure out what findings to use, so I have a lot of completed braids but not much finished jewelry. Can you help me learn how to finish them?

A I think that the finishing is what makes or breaks a piece. Often the braid is rather simple, so it is the finishing that sets it apart! There are many easy ways to end a braid. I've listed some of my favorites. Before you get started, there are a few things to consider:

EVALUATE THE MATERIALS AND THE DESIGN

- If the beads or fiber are inexpensive, you may not need to spend a lot on the findings.
- If your braid incorporates expensive beads or materials, you really should invest in a high-quality clasp, or make your own custom clasp.
- Some braids may be perfect for a creative closure in the front of your necklace. If you have a very special clasp, wear it in the front as a focal point to your braid.

CHOOSE THE CORRECT SIZE FINDINGS

- If the braid is much smaller or larger than the opening of the clasp, the finished piece will look unbalanced. Remember: when finishing off a beaded braid that only requires the unbeaded portion of the braid to be inside the clasp, use an end cap or clasp that is about the same diameter as the braid. This will ensure continuity between the circumference of the braid and the clasp.
- The weight of the clasp is important. Heavier materials, such as gemstones, require a heavier clasp, while a fiber braid is better with a light-weight clasp such as acrylic. A heavy clasp will pull down in the back of your neck.
- Also consider that the visual weight of the clasp is in balance with the braid.

DIFFERENT CLOSURES FOR BRACELETS

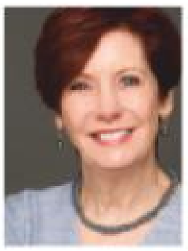
- Consider how the clasp closes and opens. Some clasps can be very hard to manipulate for a bracelet application.
- If you are using a magnetic clasp, either make sure it is a very strong magnet, or that there is some type of locking feature to the clasp.

ATTACHING MAGNETIC CLASPS

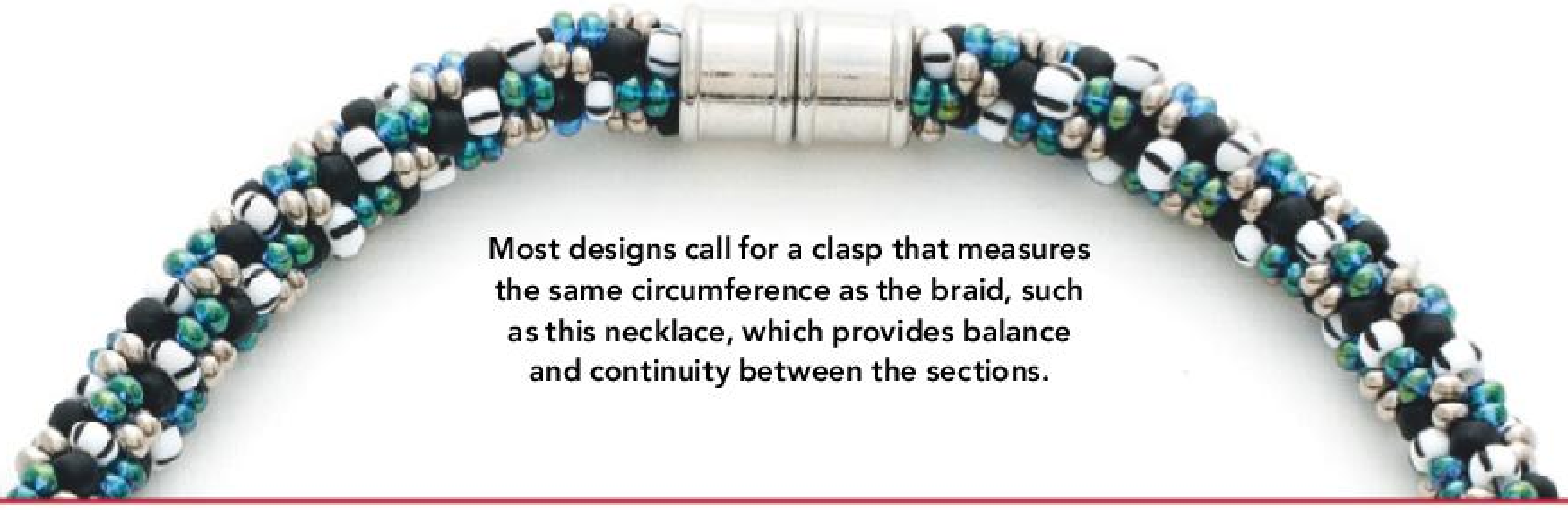
- Two-part epoxy is the only glue that makes a permanent bond, and it is the only glue I recommend for jewelry findings. The epoxy forms a secure bond between the clasp and the braid even when there is a small amount of empty space in the clasp end.
- Looking for more adhesive insight? Link to my blog on using two-part epoxy at kumihimoresource.com/kumihimo/2-part-epoxy. Or watch a "kumihimo finishing techniques" tutorial on FacetJewelry.com.

ATTACHING END CAPS WITH WIRE

- Measure the end cap to be sure it will cover the braid end. If the braid is made of C-Lon or S-Lon, the braid end can easily be shortened with a cord zapper.
- Insert a 4 in. (10 cm) piece of wire into the unbeaded portion of the braid up close to the beads.
- Make a small, tightly wrapped loop, and trim off the short end of the wire.
- Put the long end of the wire through the end cap. Be sure cords are under the cap and not visible.
- Form the first loop of a wrapped loop. While it is open, insert the clasp into the loop. Finish forming the loop.



Adrienne Gaskell
(adriennegaskell.com) teaches kumihimo throughout the U.S. and Japan. She is the president of the American Kumihimo Society (amksoc.org).



Most designs call for a clasp that measures the same circumference as the braid, such as this necklace, which provides balance and continuity between the sections.

For more expert advice on kumihimo projects, go to FacetJewelry.com, and search "Kumihimo."

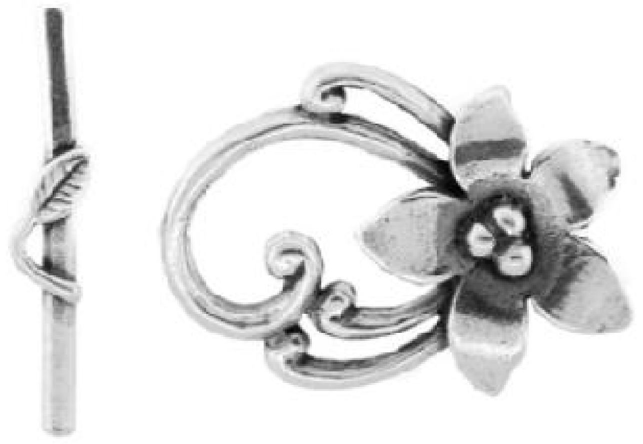
25 ways to add flowers to your

by Diane Jolie

As a child, I sat in meadows and tied clover strands together to form bracelets and crowns. Along the riverfront, I manipulated horsetail reeds to make necklaces. I loved the act of making these pieces as much as I cherished the adornments themselves.

Our connection between nature and jewelry is pure and instinctual. Since real flowers in daisy chains wilt quickly, I've gathered lasting options for you here. If I have forgotten your favorite, please share your ideas on the *Bead&Button* Facebook page.

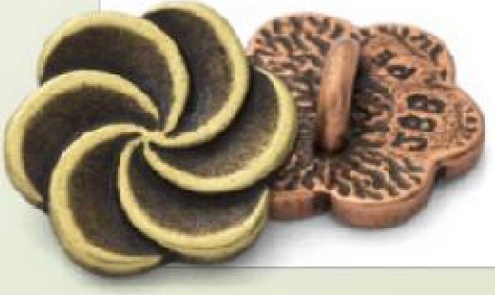
1



FLORAL TOGGLE CLASP
Fusion Beads,
JBB Findings

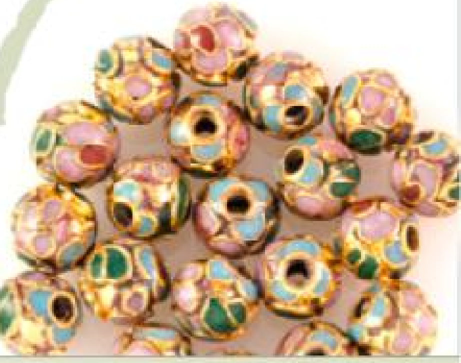
6

SHAPED BUTTONS
Fusion Beads,
JBB Findings



7

CLOISONNÉ BEADS
Rings & Things



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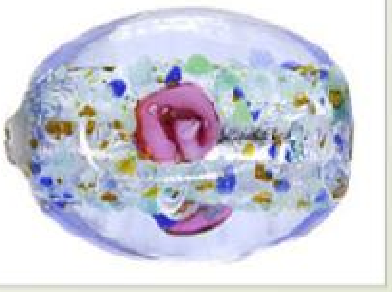
CZECH SILVER FOIL LAMPWORK BEAD
Fusion Beads



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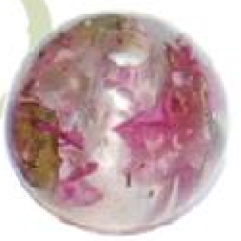
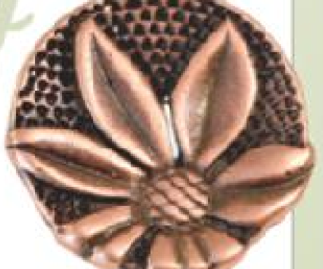


MEMORIAL (REAL) PETAL BEADS
Etsy–Karlycrafts (similar project published in *B&B*, August 1998)

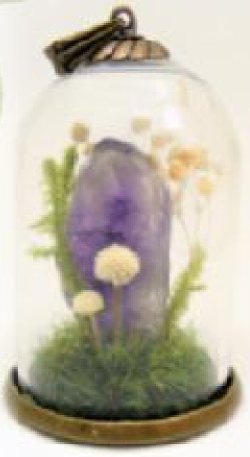
14



FLAT METAL BUTTON
Rings & Things,
JBB Findings

15

TINY TERRARIUMS
Etsy,
NeatEats



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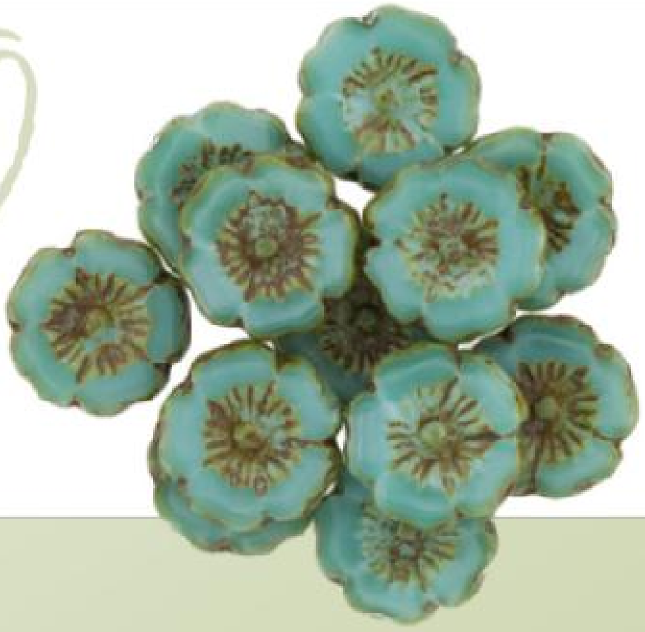
CZECH GLASS
Fusion Beads



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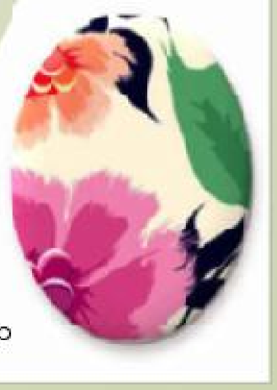
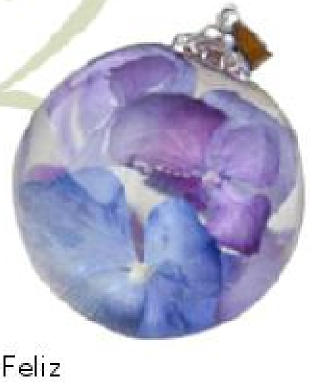


GLASS CAB WITH PHOTO
CameosArtShop

22



FLOWERS ENCASED IN RESIN
Etsy, FlorDeFeliz

jewelry

2

MARGARITA BEADS
FireMountain Gems and Beads, Swarovski

3

GLASS AND RAKU BEADS
Fusion Beads, T-beads

4

METAL CHARMS
Rings & Things, Nina Designs

5

CZECH GLASS LEAF BEADS
Fusion Beads

8

BLOSSOM HEADPINS
Artbeads, Hill Tribe

9

METAL FLOWER CONES
Rings & Things, TierraCast

10

CERAMIC PENDANTS
Artbeads, Golem Design Studio

11

ENAMELED COPPER FLOWERS
Fusion, C-Koop Beads

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CRYSTAL FLOWER BEADS
Shipwreck Beads, Preciosa

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FILIGREE FOCAL FLOWERS
Rings & Things, R & T

18

FABRIC SEW-ON COMPONENTS

eBay–Bonbon–DIY

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ROSE PETAL BEADS
Lima Beads

23

POLYMER CLAY BEADS
Etsy, IraRuzhovychSupplies

24

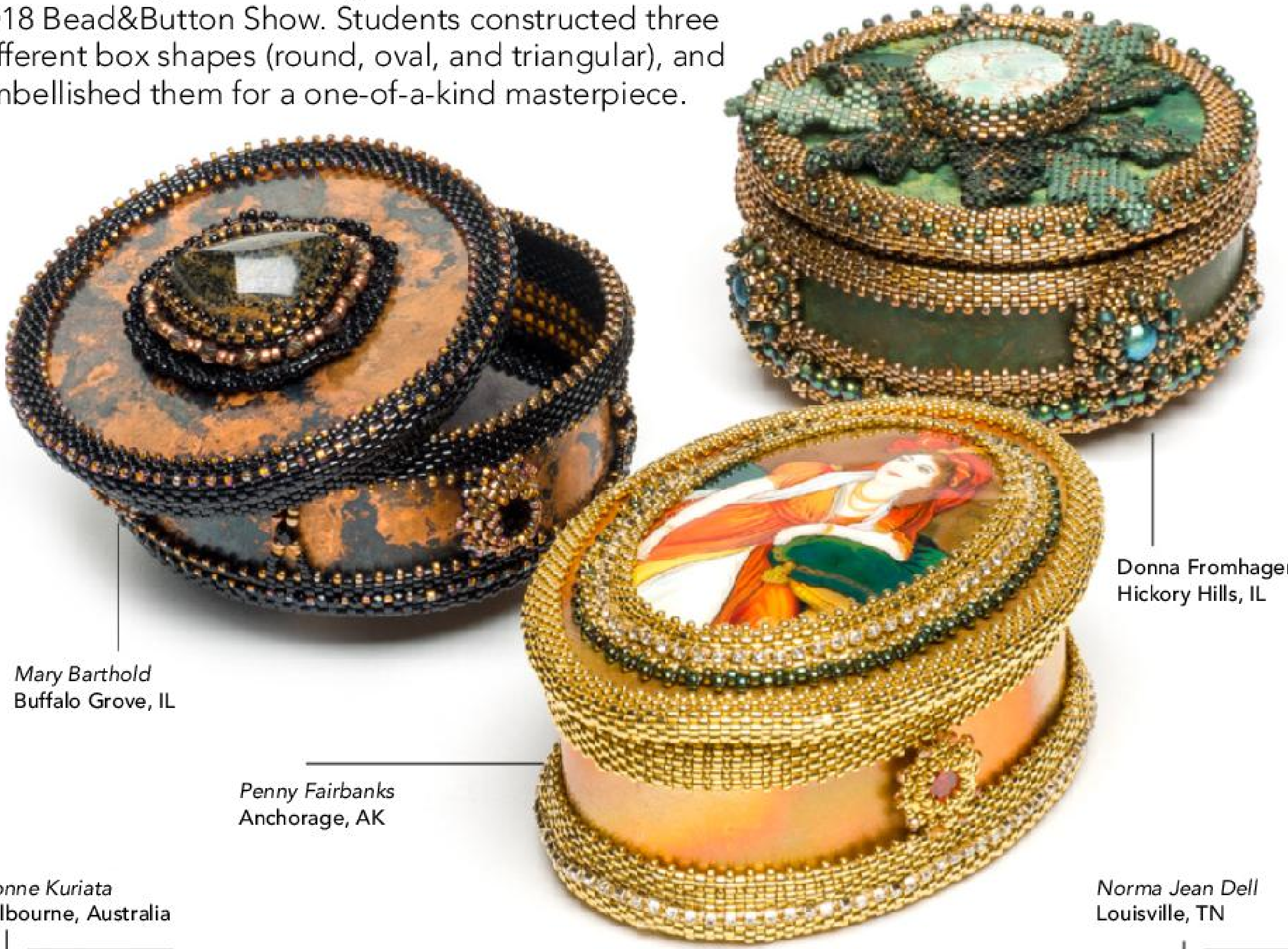
METAL LINKS/CONNECTORS
Rings & Things, JBB Findings

25

HEISHI SPACERS
Fusion Beads, TierraCast

Beaded

Check out the beautiful beaded boxes created by students of Cynthia Rutledge's Master Class from the 2018 Bead&Button Show. Students constructed three different box shapes (round, oval, and triangular), and embellished them for a one-of-a-kind masterpiece.



Mary Barthold
Buffalo Grove, IL

Penny Fairbanks
Anchorage, AK

Donna Fromhagen
Hickory Hills, IL

Yvonne Kuriata
Melbourne, Australia

Rosemary Hanley
Chicago, IL

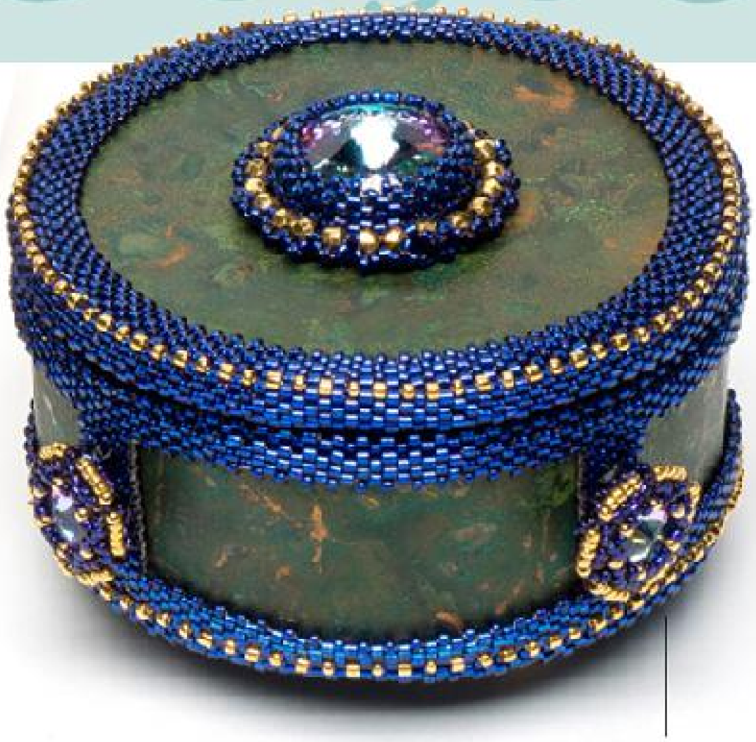
Anna Hanley
Chicago, IL

Norma Jean Dell
Louisville, TN

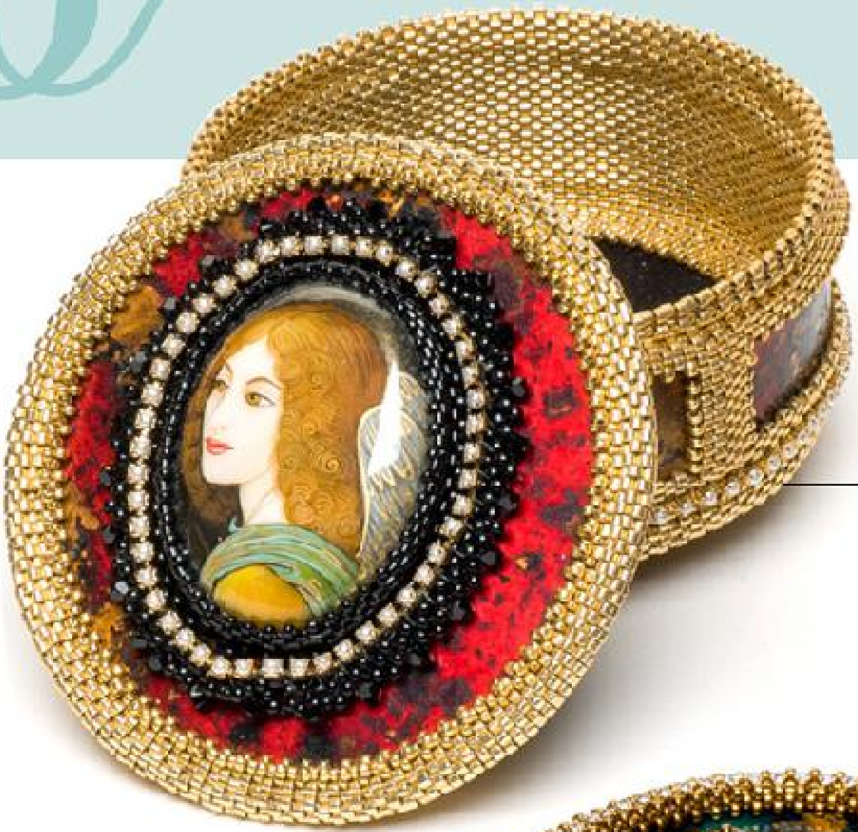
boxes

Make a pair of earrings designed by Cynthia using a similar technique in the June issue!

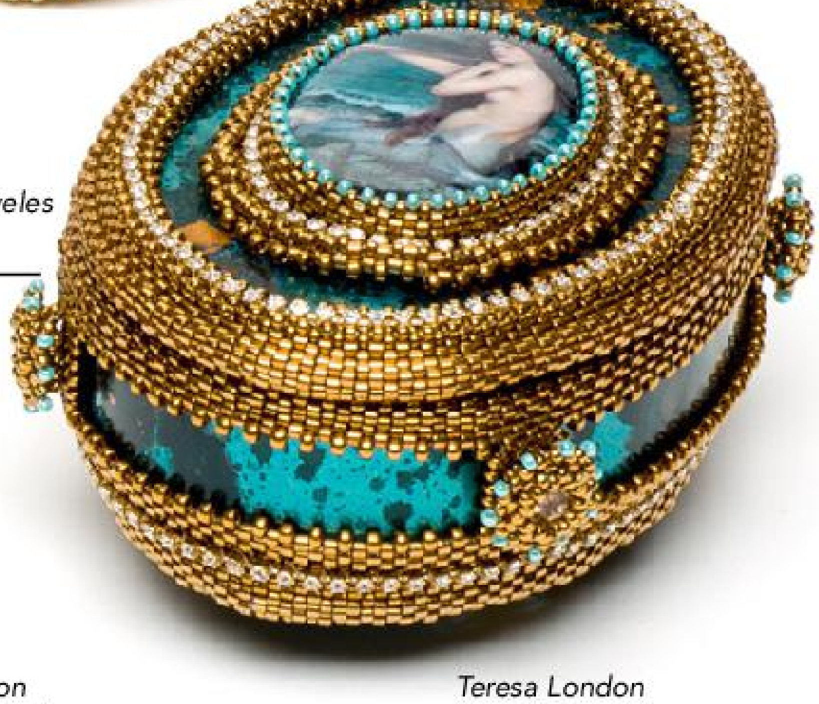
See more work from Cynthia's students at FacetJewelry.com/beadedboxes.



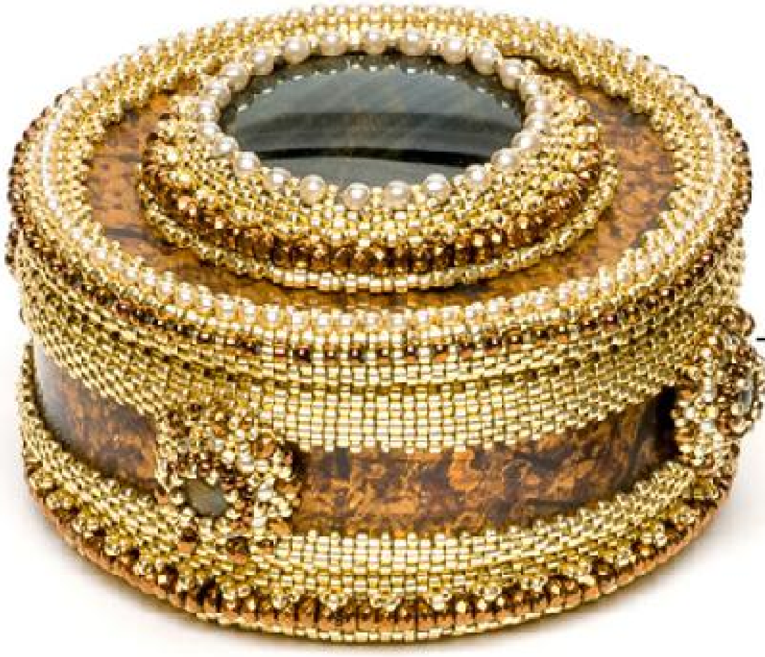
Debra Gibb
Dresden, ME



Maureen Bricker
Buffalo Grove, IL



Christy Stewart Reveles
Madison, WI



Pamm Horbit
Seattle, WA

Susan Kessel
Dallas, TX

Barbara Frost
Three Forks, MT

Lisa Garoon
Highland Park, IL

Teresa London
San Jose, CA

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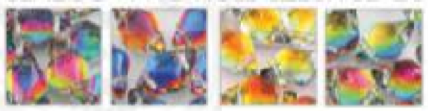

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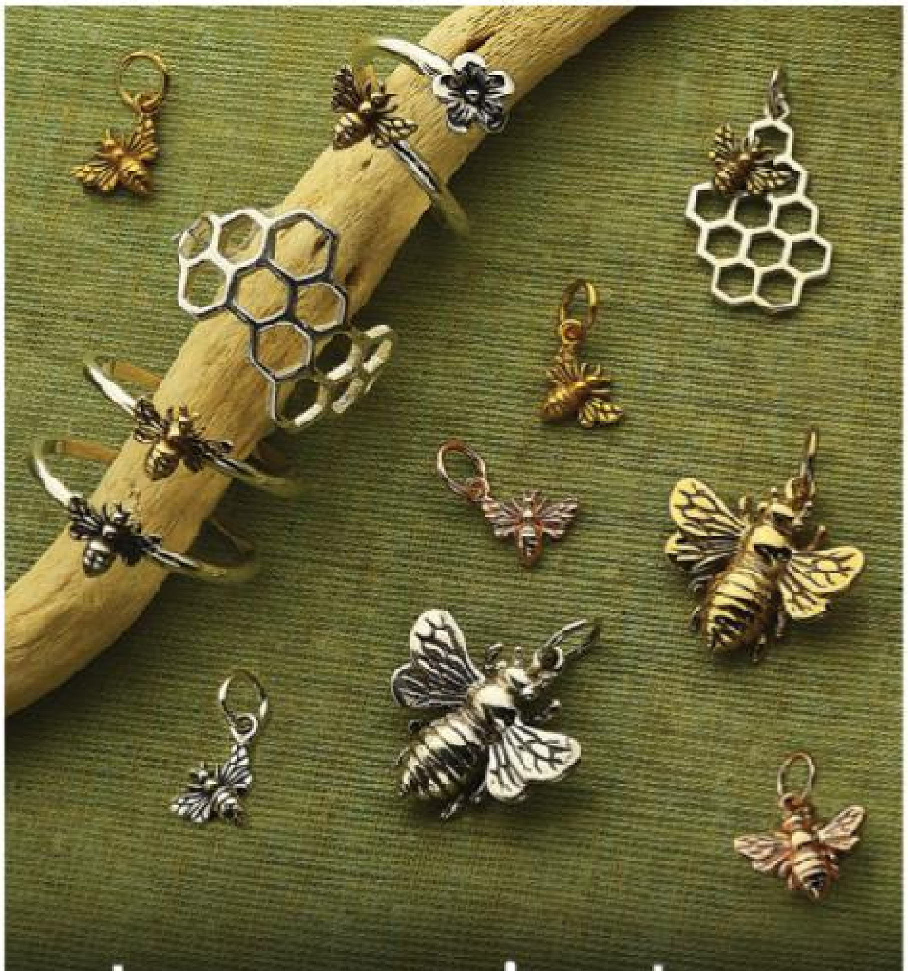

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CARPET OF FLOWERS BRACELET

designed by Erika Sándor

DIFFICULTY ●●○○○

bead weaving

materials

single-row bracelet
7¾ x ¾ in. (19.7 x 1.9 cm)

- **56** 8 x 5 mm GemDuo beads (polychrome black raspberry)
- **66** 1.2 x 5 mm Quarter-Tila beads (antique ivory pearl Ceylon)
- **26** 4 mm fire-polished beads (light amethyst)
- **11** 2 mm druks (24K gold brush plated)
- **1 g** 11º seed beads (Miyuki 190, nickel plated)
- **2 g** 15º seed beads (Miyuki 190, nickel plated)
- **1** lobster claw clasp
- **1–2-in. (2.5–5 cm)** extension chain
- Fireline, 6 lb. test
- beading needles, #11 or #12

three-row bracelet
7¾ x 1⅝ in. (19.7 x 4.1 cm)

- **118** 8 x 5 mm GemDuo beads (polychrome black raspberry)
- **186** 1.2 x 5 mm Quarter-Tila beads (antique ivory pearl Ceylon)
- **28** 4 mm fire-polished beads (light amethyst)
- **31** 2 mm druks (24K gold brush plated)
- **1 g** 11º seed beads (Miyuki 190, nickel plated)
- **2 g** 15º seed beads (Miyuki 190, nickel plated)
- **1** lobster claw clasp
- **1–2-in. (2.5–5 cm)** extension chain
- Fireline, 6 lb. test
- beading needles, #11

Find info for the alternate colorway at **FacetJewelry.com/resourceguide**

Find basics online:
FacetJewelry.com/basics

- ending and adding thread

Inspired by the fields of flowers that bloom in the Netherlands each spring, this quick and easy bracelet brings the joys of the season to your bead mat, no matter where you are.

SINGLE-ROW BRACELET

Band

1) On a comfortable length of thread, pick up an 8 x 5 mm GemDuo bead. Leaving a 6-in. (15 cm) tail, sew through the open hole of the GemDuo, and continue through both holes again **(figure 1)**.

getting started

• Check both holes of all two-hole beads to make sure they're not clogged.
• When you pick up the GemDuo beads, make sure the raised/beveled side is facing up.

2) Pick up a repeating pattern of a Quarter-Tila bead and a GemDuo five times, and then pick up one more Quarter-Tila. Sew through the same hole of the GemDuo your thread exited at the start of this step **(figure 2)**. Retrace the thread path through all the beads.

3) Sew through the next Quarter-Tila, and the open hole of the same Quarter-Tila, and continue through the open holes of all the Quarter-Tilas to tighten them into a ring in the center. End by sewing through the first Quarter-Tila again **(figure 3)**.

4) Pick up a 15º seed bead, and sew through the corresponding hole of the next Quarter-Tila. Repeat this stitch five times to complete the round **(figure 4)**.

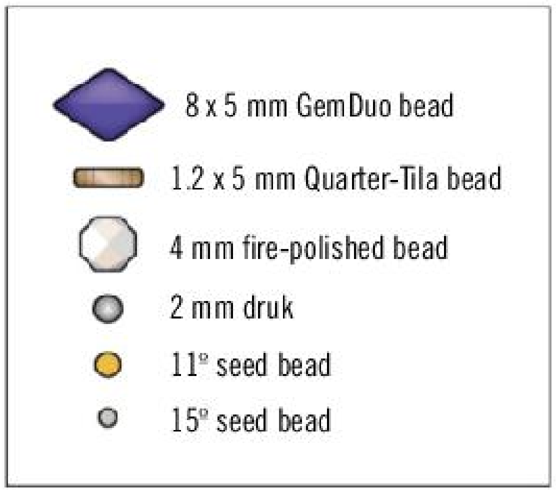
5) Pick up a 2 mm druk, and sew through the opposite Quarter-Tila **(figure 5, a–b)**. Sew back through the 2 mm and the Quarter-Tila your thread exited at the start of this step **(b–c)**. Continue through the other hole of the same Quarter-Tila, the next five beads, and the open hole of the same GemDuo opposite the one the tail is exiting **(c–d)**.

6) Repeat steps 2–5 until you reach the desired length. For a 5¾-in. (14.6 cm) bracelet (not including the clasp and extension chain), you'll need a total of 11 flower units. Each unit adds about ½ in. (1.3 cm). End and add thread as needed.

control your tension

Stitch with firm, even tension, making sure your beadwork is neither too tight nor too loose.

7) To attach the clasp, pick up six 15ºs, and sew through the same hole of the end GemDuo again **(figure 6, a–b)**. Continue through the first three 15ºs, pick up an 11º seed bead, and sew through the next three 15ºs and the GemDuo again **(b–c)**. Sew through the first three 15ºs and the 11º **(figure 7, a–b)**. Pick up three 15ºs, the clasp, and three 15ºs, and sew through the 11º again. Retrace the thread



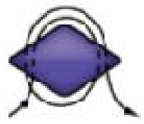


FIGURE 1

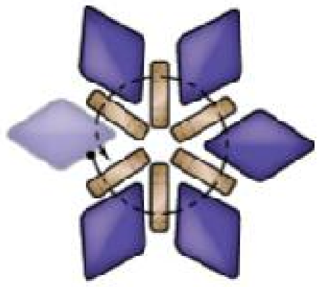


FIGURE 2

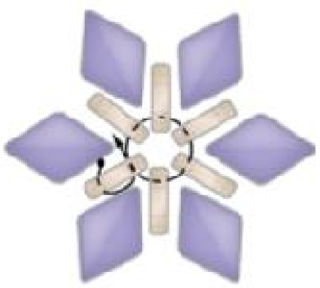


FIGURE 3

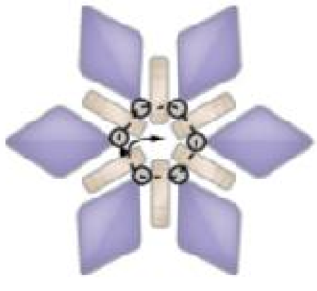


FIGURE 4

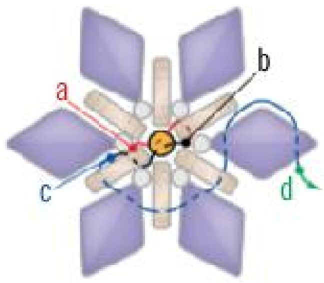


FIGURE 5

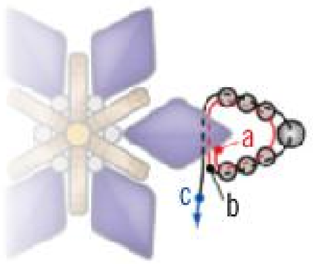


FIGURE 6

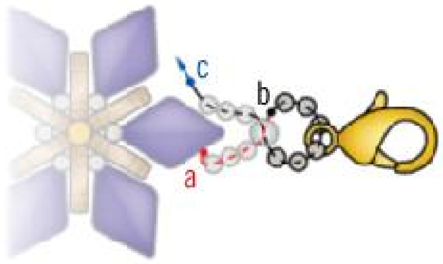
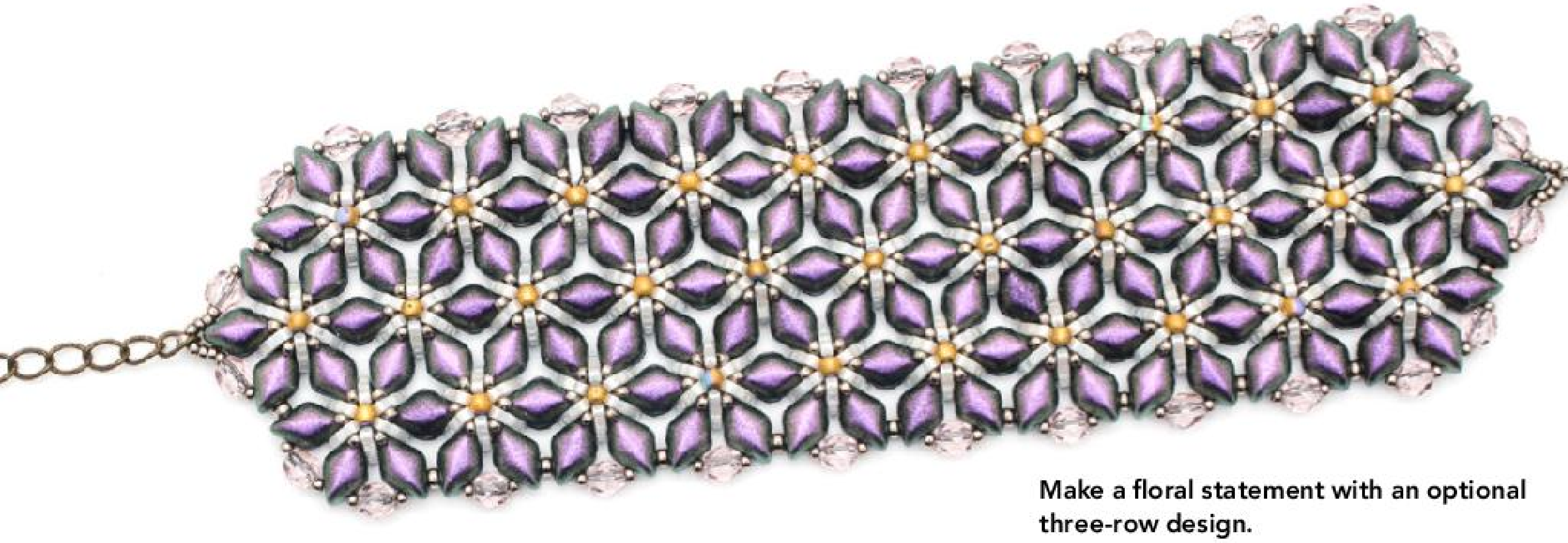


FIGURE 7



Make a floral statement with an optional three-row design.

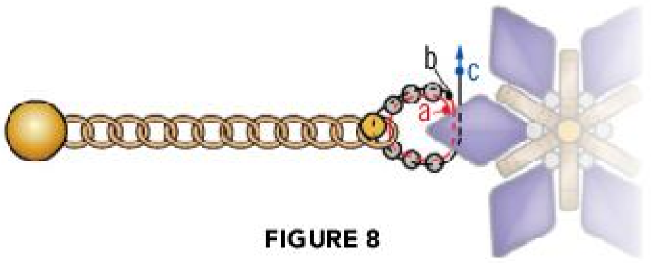


FIGURE 8

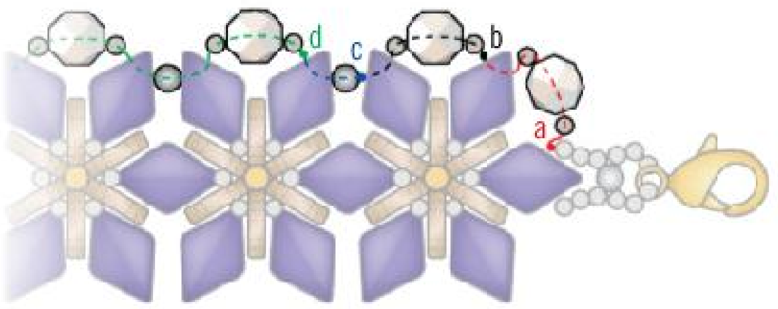


FIGURE 9

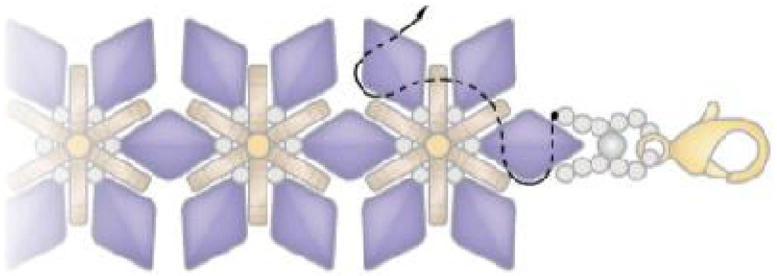


FIGURE 10

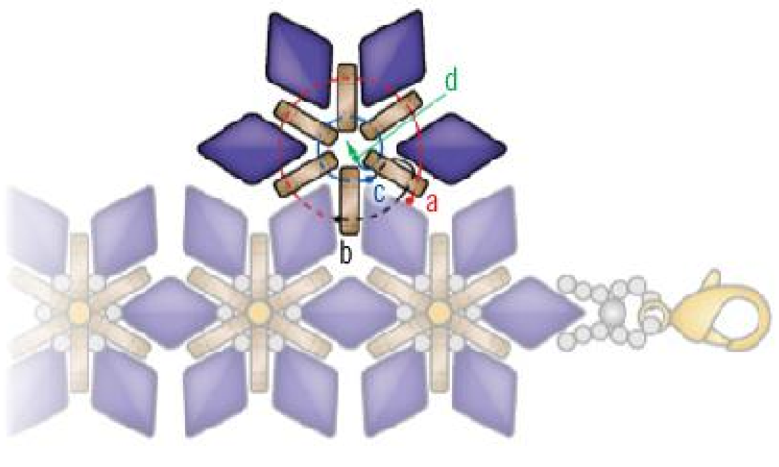


FIGURE 11

path through the beads just added (not shown in the figure for clarity). Continue through the following three 15ºs **(b–c)**. Retrace the thread path through the clasp connection at least once, exiting at **point c**. Set this thread aside.

8) With the tail, pick up three 15ºs, an end link of the extension chain, and three 15ºs, and sew through the GemDuo again **(figure 8, a–b)**. Sew through the first three 15ºs, pick up an 11º, and sew through the next three 15ºs and GemDuo **(b–c)**. End the tail.

Embellishment

1) With the working thread, pick up a 15º, a 4 mm fire-polished bead, and a 15º, and sew through the open hole of the next GemDuo **(figure 9, a–b)**.

2) Pick up a 15º, 4 mm, and 15º, and sew through the open hole of the next GemDuo **(b–c)**. Pick up an 11º, and sew through the open hole of the following GemDuo **(c–d)**. Repeat these stitches until you reach the final unit, and then work two stitches, each with a 15º, a 4 mm, and a 15º to match the other end.

3) Sew through the six 15ºs at this end, and then repeat steps 1–2 to embellish the other edge. End the thread. End and add thread as needed.

THREE-ROW BRACELET

1) Work as in "Single-row bracelet: Band" to establish the center row. With the working thread at the clasp end, sew through the beadwork as shown to exit the second GemDuo from one end **(figure 10)**.

2) Pick up a repeating pattern of a Quarter-Tila and a GemDuo four times, and then pick up one more Quarter-Tila, and sew through the next GemDuo **(figure 11, a–b)**. Pick up a Quarter-Tila, and sew through the following GemDuo, Quarter-Tila, and the open hole of the same Quarter-Tila **(b–c)**. Continue through the open hole of each Quarter-Tila added in this step **(c–d)**.

3) Add 15ºs between the Quarter-Tilas and a 2 mm in the center, as in steps 4–5 of "Single-row bracelet: Band," and sew through the beadwork as shown to exit the open hole of the last GemDuo added **(figure 12)**.

4) Work as in step 2, but add only three GemDuos and add Quarter-Tilas between existing GemDuos to complete the round. Sew through the open hole of the same Quarter-Tila **(figure 13)**. Continue as before to add 15ºs between the Quarter-Tilas and a 2 mm in the center **(figure 14)**.

5) Continue adding units until you

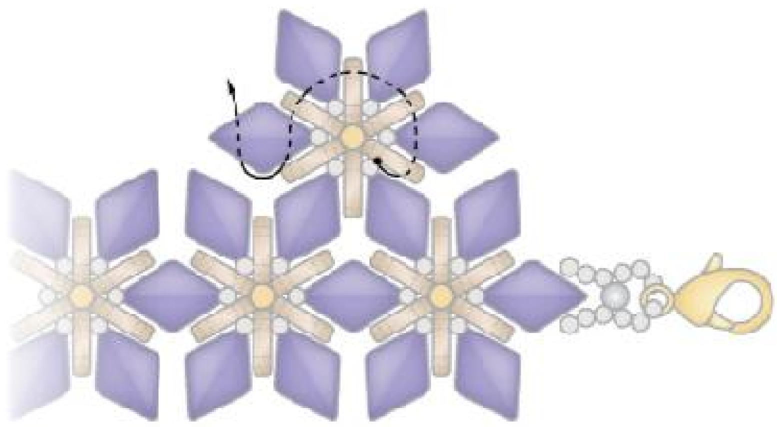


FIGURE 12

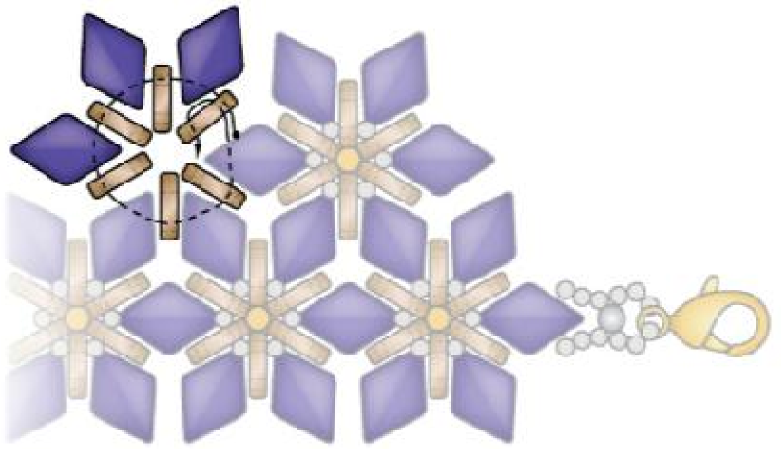


FIGURE 13

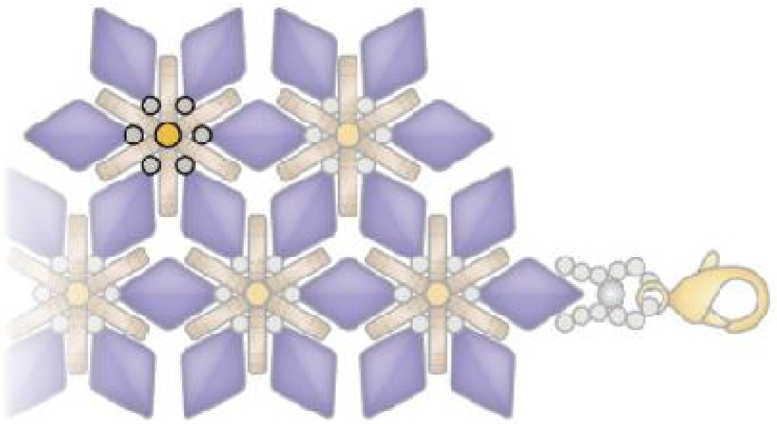


FIGURE 14

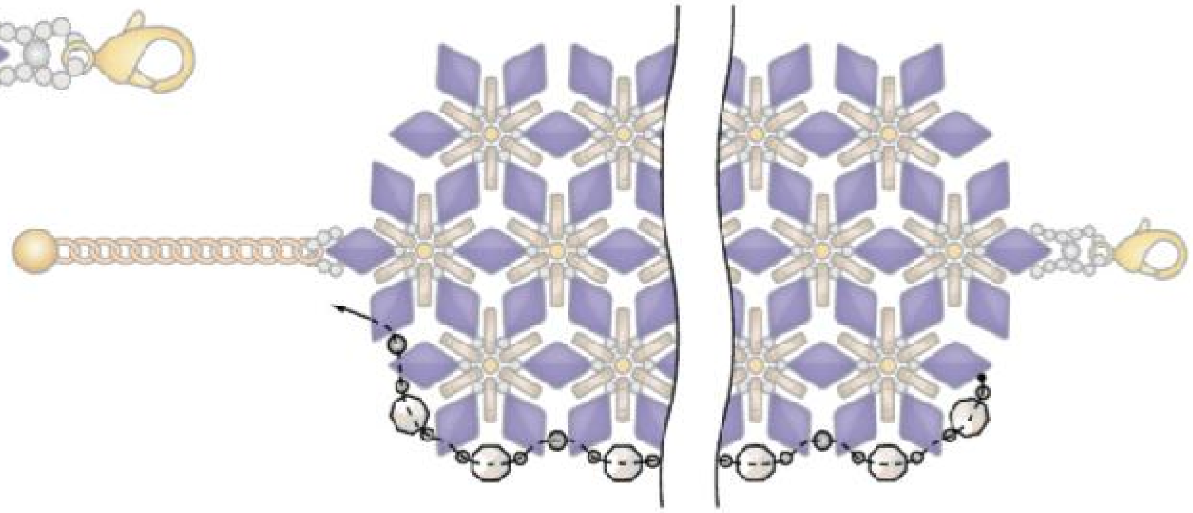


FIGURE 15

reach the end of the row. There will be one unit fewer in this row than in the first row.

6) Sew through to exit the other edge of the first row, and then work as in steps 2–5 to add the third row.

7) Embellish the edge of the row you just added, working as in steps 1–2 of "Single-row bracelet: Embellishment" **(figure 15)**.

8) Work a stitch with a 15º, a 4 mm, and a 15º, sewing through the 15ºs and extension chain as shown **(figure 16, a–b)**. Work another stitch with a 15º, a 4 mm, and a 15º **(b–c)**, and then work a stitch with an 11º **(c–d)**.

9) Embellish the rest of the bracelet as a mirror image of the first side, and end the thread. B&B

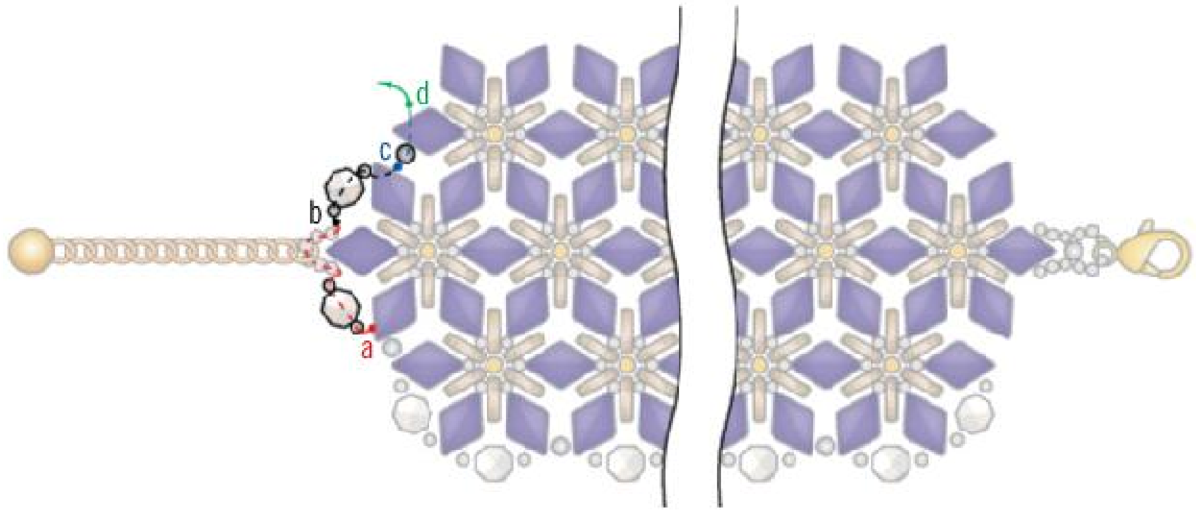
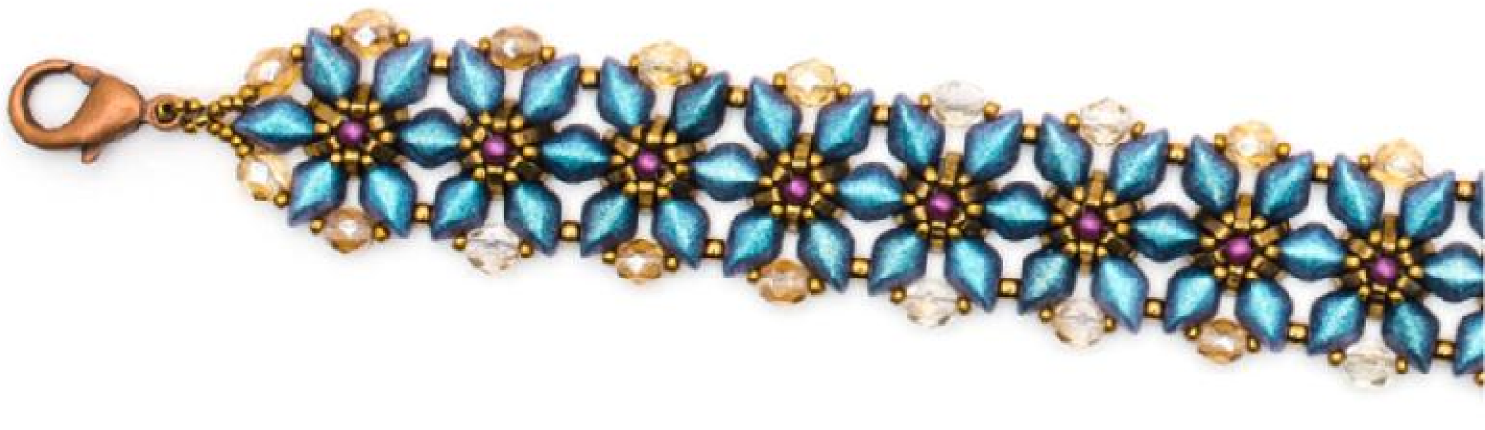
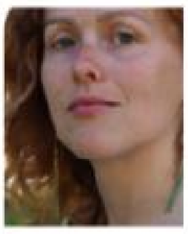


FIGURE 16





Erika Sándor
erika@thestorytellingjeweller.com, thestorytellingjeweller.com

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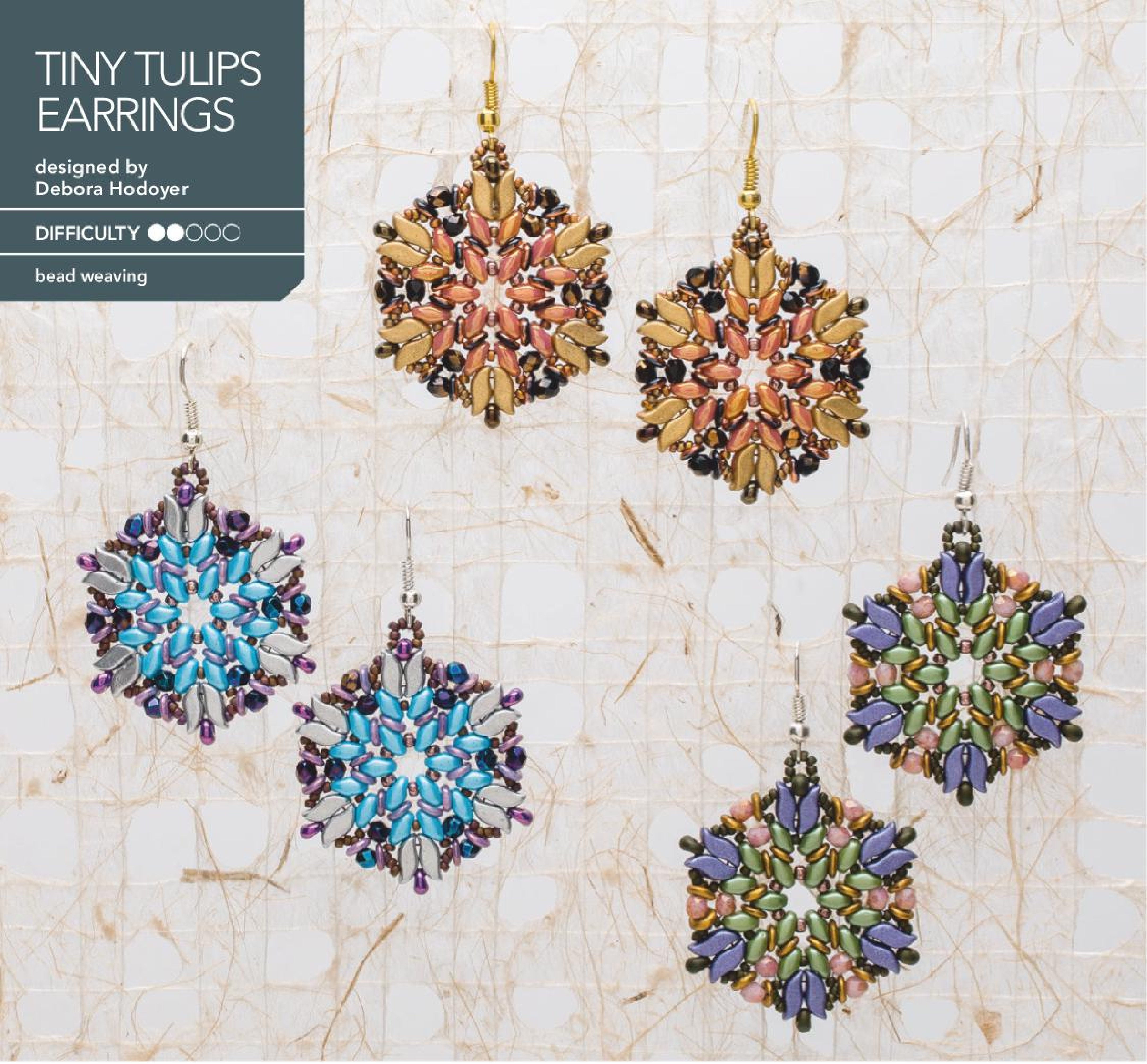
TINY TULIPS EARRINGS

designed by
Debora Hodoyer

DIFFICULTY ●●○○○

bead weaving



Create a tulip explosion using StormDuos, just in time for spring.

How to pick up the StormDuo beads: Pick up each bead from the inside edge (IE, concave edge) or the outside edge (OE, convex edge), per the instructions.

EARRING

1) On 1 yd. (.9 m) of thread, pick up a repeating pattern of an 11º and a SuperDuo six times. Leaving a 6 in. (15 cm) tail, retrace the thread path to form a ring **(figure 1, a–b)**, and sew through the open hole of the SuperDuo your thread is exiting **(b–c)**. End the tail.

2) Pick up an O-bead, a SuperDuo, a 15º seed bead, a SuperDuo, and an O-bead, and sew through the open hole of the next SuperDuo **(figure 2, a–b)**. Repeat these stitches five times to complete the round **(b–c)**, retrace the thread path (not shown in the figure for clarity), and sew through the next O-bead and the open hole of the first SuperDuo added **(c–d)**.

tip Retracing the thread path of the rounds tightens up the beads and firms up the beadwork.

3) Pick up a StormDuo (OE) and a StormDuo (IE), and sew through the open hole of the next SuperDuo **(figure 3, a–b)**. Pick up a 3 mm fire-polished bead, and sew through the open hole of the following SuperDuo **(b–c)**. Repeat these stitches five times to complete the round **(c–d)**, retrace the thread path (not shown in the figure for clarity), and sew through the open hole of the first StormDuo added **(d–e)**.

4) Pick up a 3 mm magatama, and sew through the open hole of the next StormDuo **(figure 4, a–b)**.

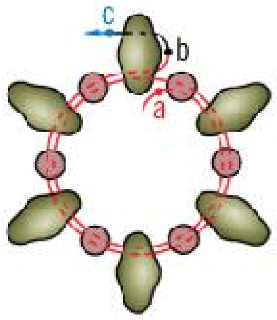


FIGURE 1

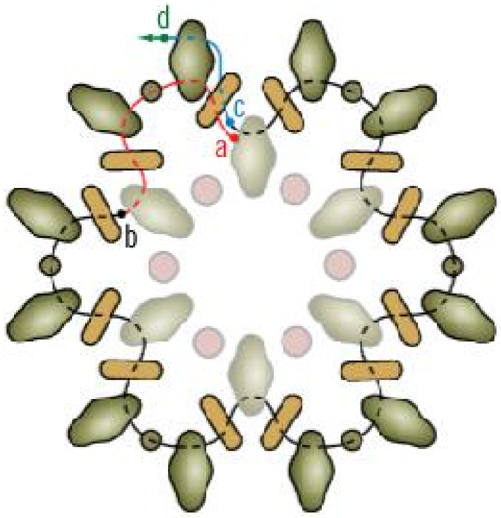


FIGURE 2

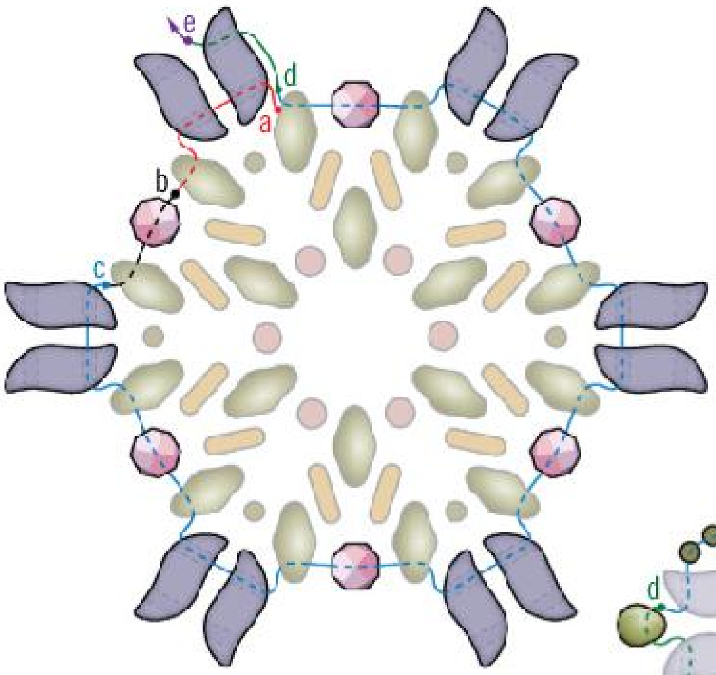


FIGURE 3

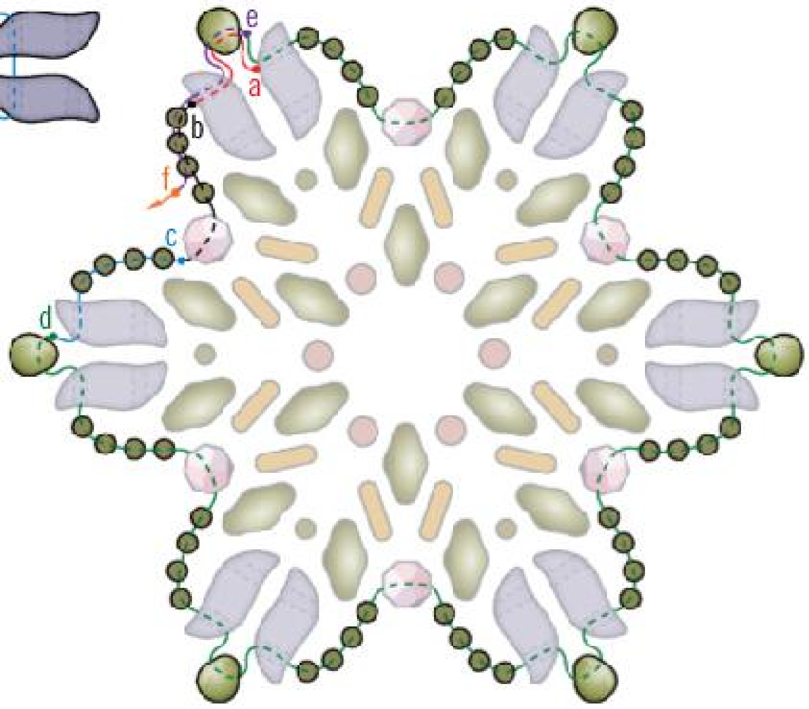


FIGURE 4

Pick up four 15ºs, and sew through the following fire-polished bead **(b–c)**. Pick up four 15ºs, and sew through the open hole of the next StormDuo **(c–d)**. Repeat these stitches five times to complete the round **(d–e)**, and sew through the next five beads as shown **(e–f)**.

5) Pick up an O-bead, a fire-polished bead, and an O-bead, skip the next 15º, fire-polished bead and 15º, and sew through the following three 15ºs, StormDuo, magatama, StormDuo and three 15ºs **(figure 5, a–b)**. Repeat these stitches five times to complete the round **(b–c)**, retrace the thread path (not shown in the figure for clarity), and continue through the next eight beads to exit the next magatama **(c–d)**.

6) Pick up eight 15ºs and sew through the magatama your thread is exiting, going in the same direction to form a ring **(figure 6)**. Retrace the thread path, and end the thread. Open the loop of an earring finding, and attach it to the loop of 15ºs.

7) Make another earring. **B&B**

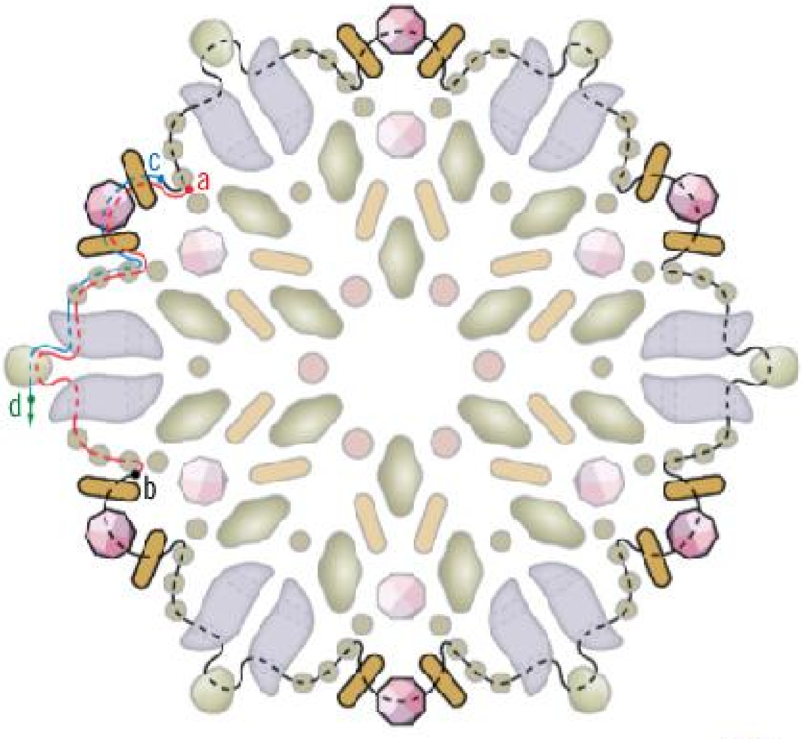


FIGURE 5

Debora Hodoyer
crownofstones@outlook.it
crownofstones.etsy.com

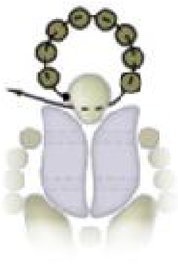


FIGURE 6

materials

green/purple earrings:
2 in. (5 cm)

- **24** 3 x 7 mm StormDuo beads (metallic violet)
- **36** 2.5 x 5 mm SuperDuo beads (pastel olivine)
- **2 g** 2 x 4 mm O-beads (metallic mix)
- **24** 3 mm fire-polished beads (rose gold Picasso)
- **1 g** 3 mm magatama beads (Toho, dark olive matte)
- **1 g** 11º seed beads (Miyuki 4213, Duracoat galvanized dark mauve)
- **1 g** 15º seed beads (Toho 617, matte color dark olive)
- Fireline, 6 lb. test
- beading needles, # 11 or #12
- **2** pairs of chainnose, flatnose, and/or bentnose pliers

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Find basics online:

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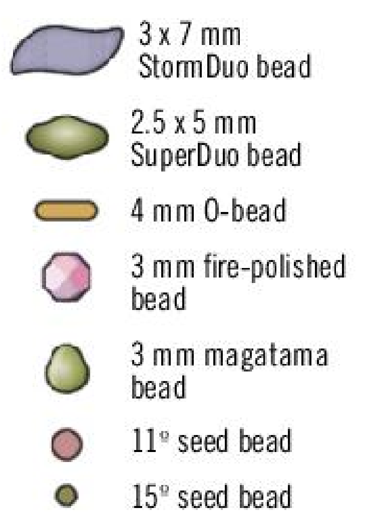
- ending and adding thread
- opening and closing loops and jump rings



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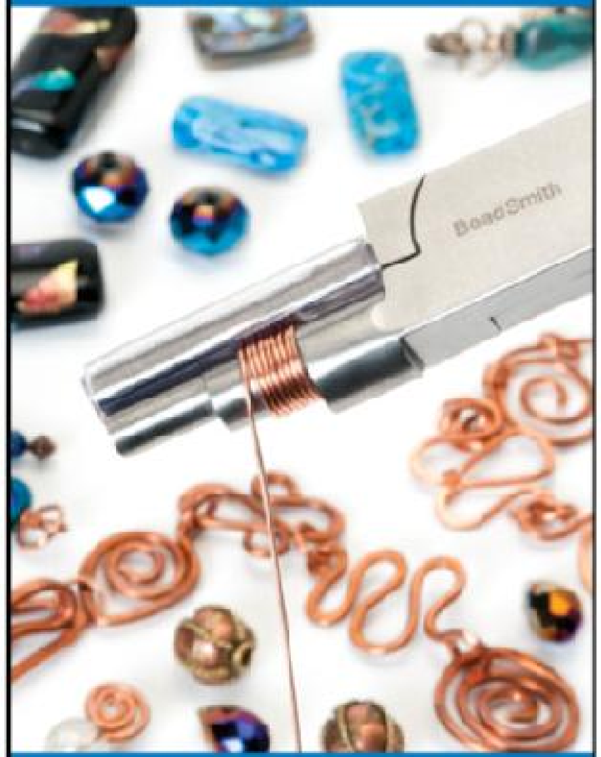

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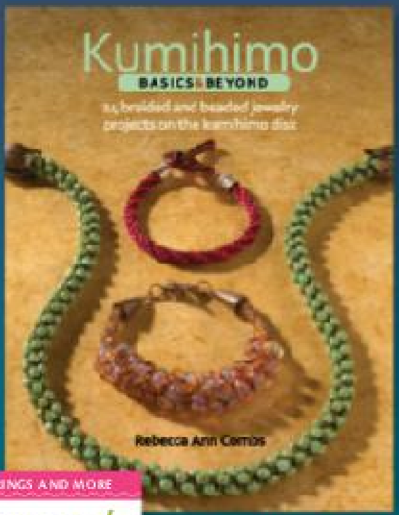
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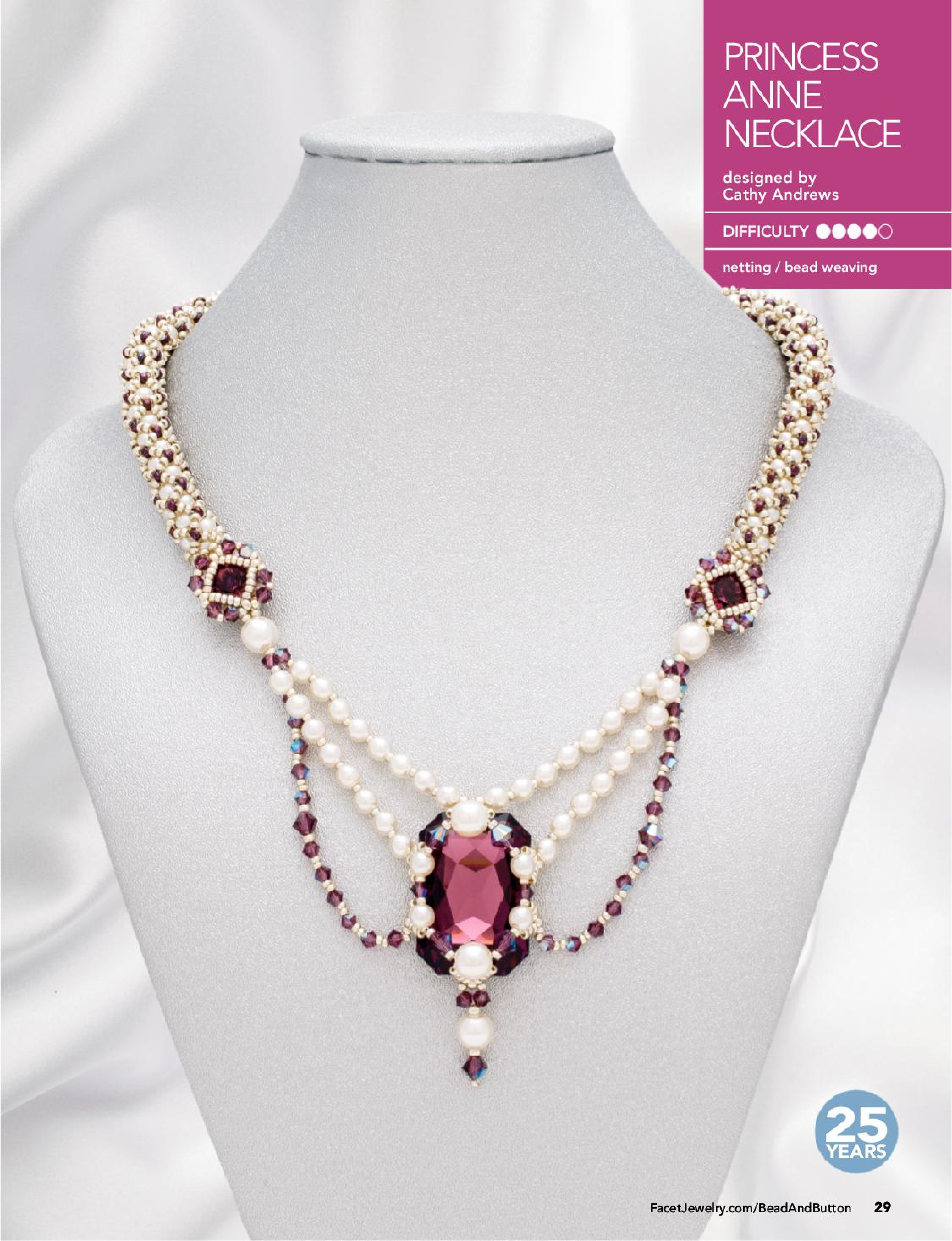
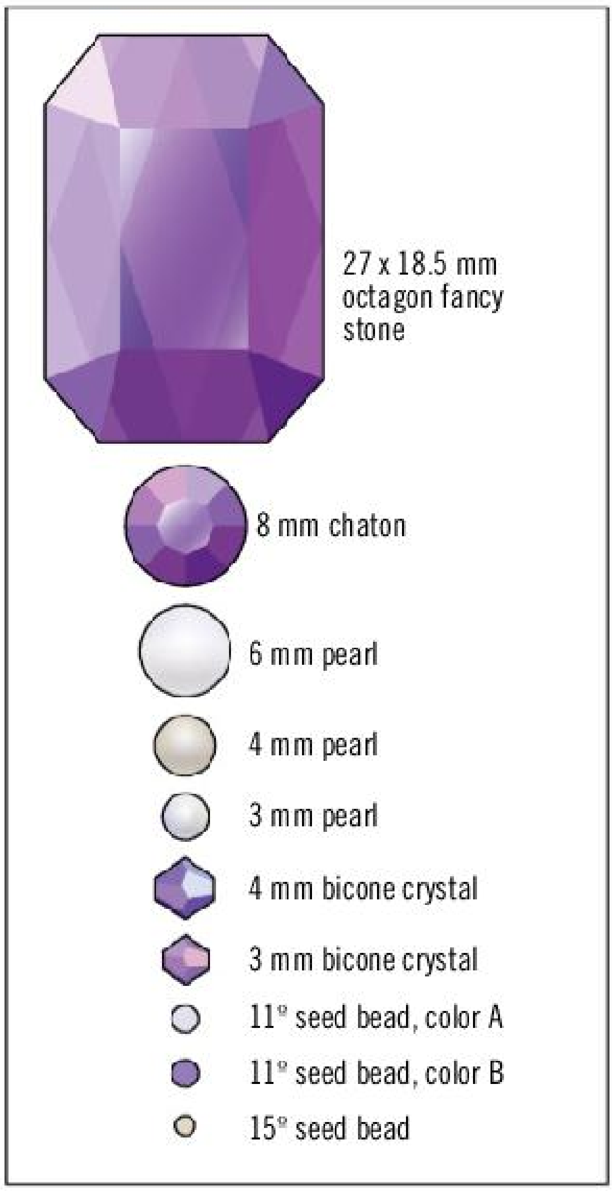
PRINCESS ANNE NECKLACE

designed by
Cathy Andrews

DIFFICULTY ●●●●○

netting / bead weaving





Create an open, airy bezel for a large crystal stone and set it off with small bezeled crystals and a netted pearl rope for a necklace that will leave you feeling pretty as a princess.

Look for a matching ring option on p. 33.

LARGE CRYSTAL COMPONENT

1) On 1 yd. (.9 m) of thread, pick up 44 color A 11º seed beads. Leaving a 6-in. (15 cm) tail, sew through all the beads again, and continue through the first four As **(figure 1)**.

2) Add six picots around the ring as follows:

- Pick up three As, sew through the same A again, and continue through the following six As **(figure 2, a–b)**.
- Pick up three As, sew through the same A again, and continue through the following eight As **(b–c)**. Repeat this stitch once **(c–d)**.
- Pick up three As, sew through the same A again, and continue through the following six As **(d–e)**.
- Pick up three As, sew through the same A again, and continue through the following eight As **(e–f)**.
- Pick up three As, and sew through the same A again **(f–g)**. Continue through the first two As of the adjacent picot **(figure 3, a–b)**.

3) Pick up four 15ºs, a 6 mm pearl, and four 15ºs, sew through the A your thread just exited, and continue through the beadwork as shown to exit the center A of the next picot **(b–c)**.

4) Work as in step 3, but pick up three 15ºs, a 4 mm pearl, and three 15ºs **(c–d)**. Repeat this stitch once **(d–e)**.

5) Repeat steps 3–4 to complete the round, but after the last stitch, do not continue through to the next picot **(e–f)**. Sew through the next two As in the adjacent picot, three 15ºs, and 4 mm **(figure 4, a–b)**.

6) Pick up a 15º, a 4 mm bicone crystal, and a 15º, and sew through the next pearl **(b–c)**. Repeat this stitch once **(c–d)**.

7) Pick up a 15º, a 3 mm bicone crystal, and a 15º, and sew through the next pearl **(d–e)**.

8) Stitching loosely, repeat steps 6–7 **(e–f)**.

9) Insert the octagonal stone into the beadwork, making sure all the pearls are on top of the stone, and the 6 mm pearls are positioned along the short sides. Pull the thread to tighten the beads around the stone.

note If you see significant gaps between the beads in this round, you may want to substitute the 3 mm bicones with 4 mm bicones.

Sew through all the pearls, bicones, and 15ºs in the top ring. Continue through the beadwork to exit the next 6 mm, four 15ºs, and A **(figure 5, a–b)**.

10) Pick up a 15º, a 3 mm bicone, an A, a 6 mm, an A, a 4 mm bicone, and a 15º **(b–c)**. Skip the last 15º, and sew back through the previous 4 mm, A, 6 mm, and A **(c–d)**. Pick up a 3 mm bicone and a 15º, and sew through the A your thread exited at the start of this step **(d–e)**. End the working thread and tail.

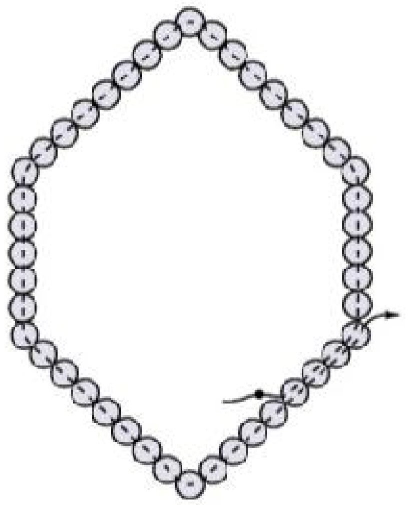


FIGURE 1

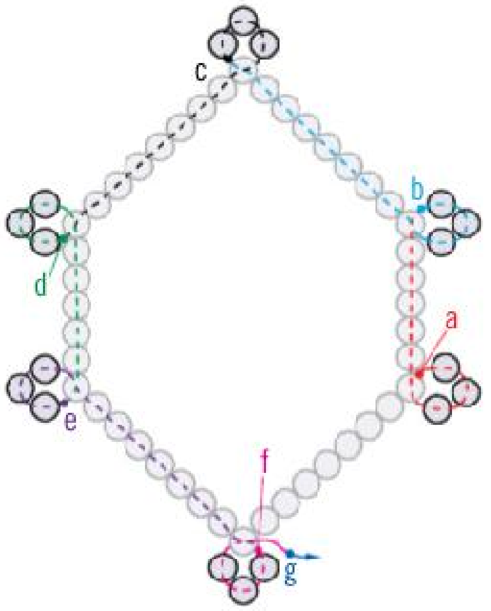


FIGURE 2

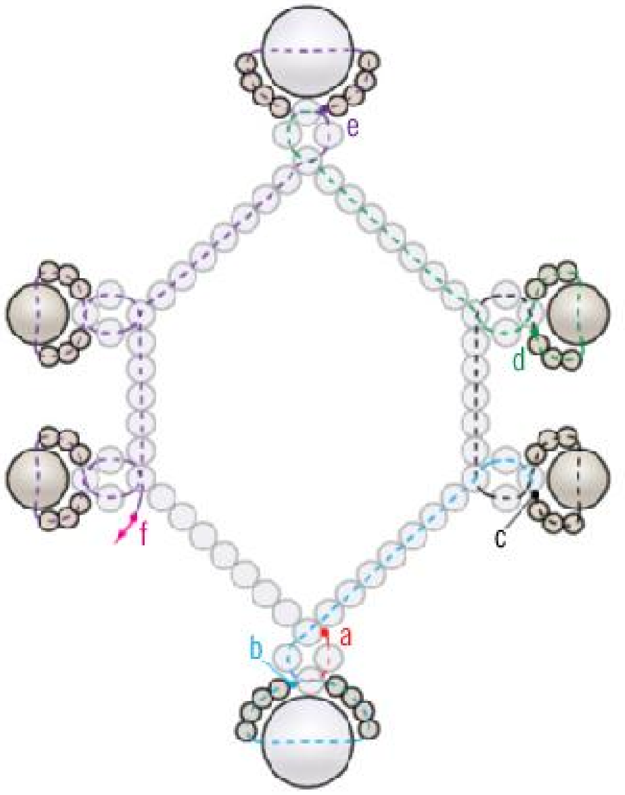


FIGURE 3

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SMALL CRYSTAL COMPONENTS

1) On 1 yd. (.9 m) of thread, pick up four As. Leaving a 6-in. (15 cm) tail, sew through all four As again (not shown in the figure for clarity), and continue through the first three As **(figure 6)**.

2) Pick up three As, and sew through the A your thread exited at the start of this step and the next A in the original ring **(figure 7, a–b)**. Repeat this stitch three times, and continue through the first two As added in this step **(b–c)**.

3) Pick up a 15º, a 3 mm pearl, and a 15º, and sew through the center A in the next loop of three As **(figure 8, a–b)**. Repeat this stitch three times, and sew through the first 15º, 3 mm pearl, and 15º added **(b–c)**.

4) Pick up three As, and sew through the next 15º, 3 mm pearl, and 15º **(figure 9, a–b)**. Repeat this stitch three times, and sew through the first two As added **(b–c)**.

5) Pick up five 15ºs, and sew through the center A in the next set of three As **(figure 10, a–b)**. Keeping your tension loose, repeat this stitch three times to complete the round **(b–c)**.

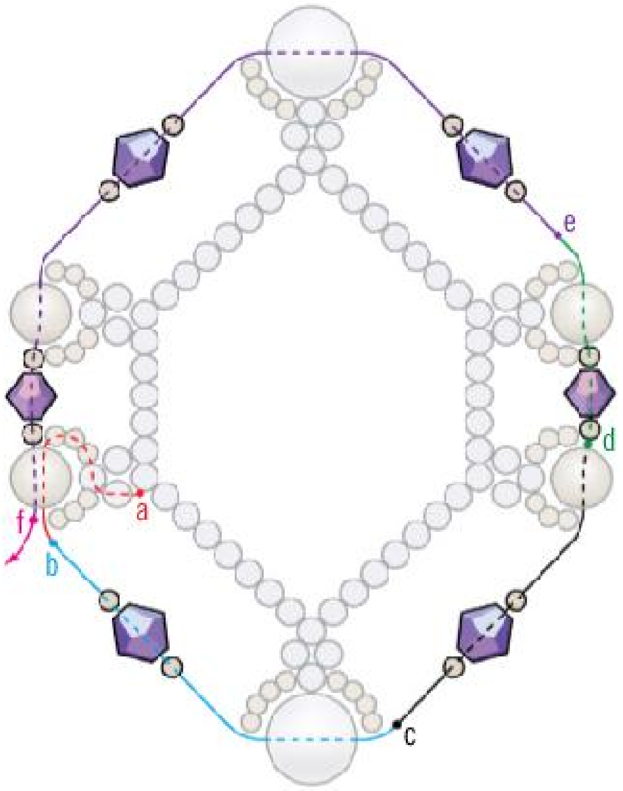

FIGURE 4

size variation

Not all 15º seed beads are the same. If you use Toho seed beads, you may find you need only four 15ºs per stitch instead of five.

6) Insert an 8 mm chaton or rivoli face up into the beadwork. Pull the thread to tighten the beads around the stone. Skipping the As, sew through the 15ºs added in the previous step. Continue through the first five 15ºs once more, and exit the following skipped A **(figure 11, a–b)**.

7) Pick up a 15º, a 3 mm bicone, a 15º a 3 mm bicone, and a 15º, and sew through the next skipped A **(b–c)**. Repeat this stitch three times **(c–d)**. Skipping the center 15º in each stitch, retrace the thread path through this round, pulling tight to make the center 15ºs pop out. End the working thread and tail.

8) Repeat steps 1–7 to make another small crystal component.

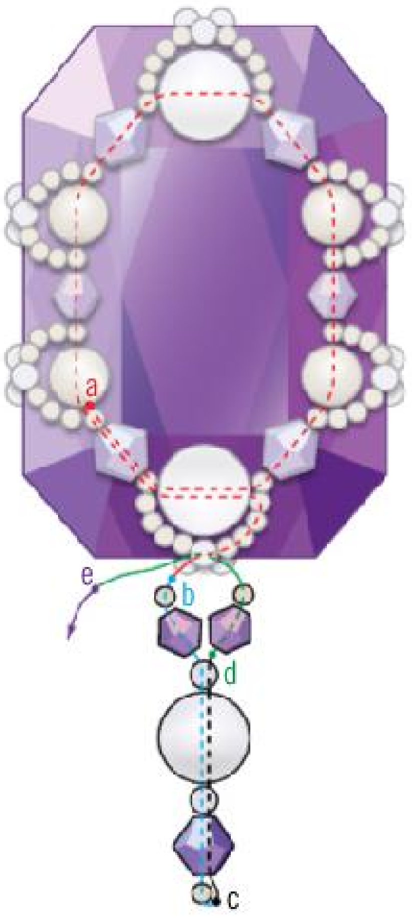

FIGURE 5

amethyst necklace

18 in. (46 cm) with 1½-in. (3.8 cm) focal

- Swarovski crystals
  - **1** 27 x 18.5 mm octagon fancy stone (4627, amethyst)
  - **2** 8 mm (39SS) crystal chatons or rivolis (1088 or 1122, amethyst)
  - **7** 4 mm bicone crystals (amethyst AB)
  - **50** 3 mm bicone crystals (amethyst AB)
- glass pearls (Czech)
  - **5** 6 mm (white)
  - **36** 4 mm (white)
  - **266** 3 mm (white)
- **3 g** 11º seed beads in each of **2** colors
  - color A (Miyuki 4201, Duracoat galvanized silver)
  - color B (Miyuki 460, metallic plum)
- 15º seed beads (Miyuki 4201, Duracoat galvanized silver)
- **2** wire guards/thread protectors
- **1** lobster claw clasp
- **3 in. (7.6 cm)** chain
- Fireline, 6 lb. test, or nylon beading thread, size D
- beading needles, #11 or #12

ring

- **1** 8 mm (39SS) crystal chaton (Swarovski, blue zircon)
- **8** 3 mm bicone crystals (Swarovski, scarabaeus green)
- **12** 3 mm pearls (Swarovski, velvet brown)
- **1 g** 11º seed beads in each of **2** colors
  - color A (Toho 221, bronze)
  - color B (Miyuki 374, turquoise-lined light topaz luster)
- **1 g** 15º seed beads (Toho 221, bronze)

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- ending and adding thread

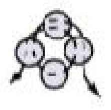

FIGURE 6

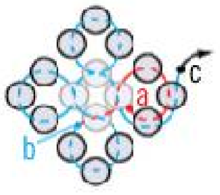

FIGURE 7

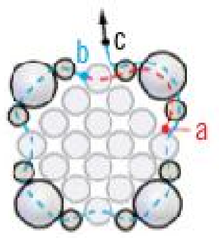

FIGURE 8

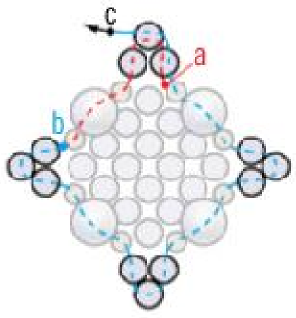

FIGURE 9

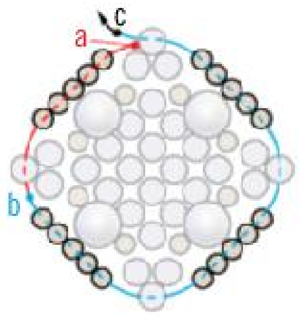

FIGURE 10

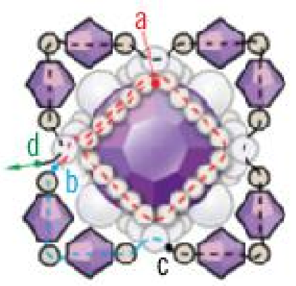

FIGURE 11

FOCAL SECTION ASSEMBLY

1) Add a new 4-ft. (1.2 m) length of thread to the large crystal component, and exit the center A of the picot above the top 6 mm pearl. Flip the component so the back is facing up.

2) Pick up an A and then pick up a repeating pattern of a 4 mm pearl and a 15º until you have eight pearls on the strand. Pick up a 3 mm bicone, an A, a 6 mm pearl, and a 15º. With the back of the small crystal component facing up, sew through the 15º, A, and 15º between the 4 mm bicones on the small crystal component as shown **(figure 12, a–b)** (edge view of the small crystal component is shown for thread path clarity).

3) Pick up a 15º, skip the last 15º you picked up in the previous step, and sew back through the following 6 mm and A **(b–c)**.

4) Pick up a 3 mm bicone and a repeating pattern of a 15º and a 4 mm pearl eight times. Sew through the center A of the next picot on the longer edge of the large crystal component, with your needle pointing toward the bottom edge of the crystal **(c–d)**. Continue through the beadwork as shown to exit the center A of the following picot on the same edge **(d–e)**.

5) Pick up a repeating pattern of two 15ºs and a 3 mm bicone six times **(e–f)**, followed by an A, a 4 mm bicone, and an A **(f–g)**. Pick up a repeating pattern of a 3 mm bicone and two 15ºs six times, and sew through the 6 mm pearl next to the small crystal component **(g–h)**.

6) Pick up two 15ºs, and sew through the A between the two 3 mm bicones on the small crystal component. Continue through the adjacent three As as shown and the same A between the two 3 mm bicones, going in the same direction **(figure 13, a–b)**. Continue back through the two 15ºs added in this step and through all the beads in the first strand to exit the A your thread exited at the start of step 1 **(b–c)**.

7) Repeat steps 2–6 on the other side of the large crystal component, attaching the other small crystal component to complete the focal section. End the working thread and tail.

NETTED ROPES

1) With the back of a small crystal component facing up, identify the stitch of four As on the side of the bezel opposite the connection to the focal section. Add a comfortable length of thread to the bezel, and exit a side A in the identified stitch **(figure 14, point a)** (edge view of the small crystal component is shown for thread path clarity in figures 14-17). Pick up three 15ºs, and sew through the bottom A in the identified stitch **(a–b)**. Pick up three 15ºs, and sew through the other side A in the stitch **(b–c)**. Pick up a 15º, an A, and a 15º, and sew through the first side A again and the first two 15ºs added in this step **(c–d)**.

2) Pick up a 3 mm pearl, and sew through the center 15º in the next stitch from the previous round **(figure 15, a–b)**. Repeat this stitch sewing through the next center A, and once more sewing through the following center 15º **(b–c)**.

3) Pick up two 15ºs, a color B 11º seed bead, and two 15ºs, skip the next 3 mm pearl, and sew through the following 15º **(figure 16, a–b)**. Repeat this stitch twice, and sew through the first two 15ºs, and B added in this step **(b–c)**.

4) Pick up a 3 mm pearl, and sew through the next B **(figure 17, a–b)**. Repeat this stitch twice **(b–c)**.

5) Repeat steps 3–4 until the rope is about 5½ in. (14 cm) long, or to the desired length. End and add thread as needed, and end the rope with step 3.

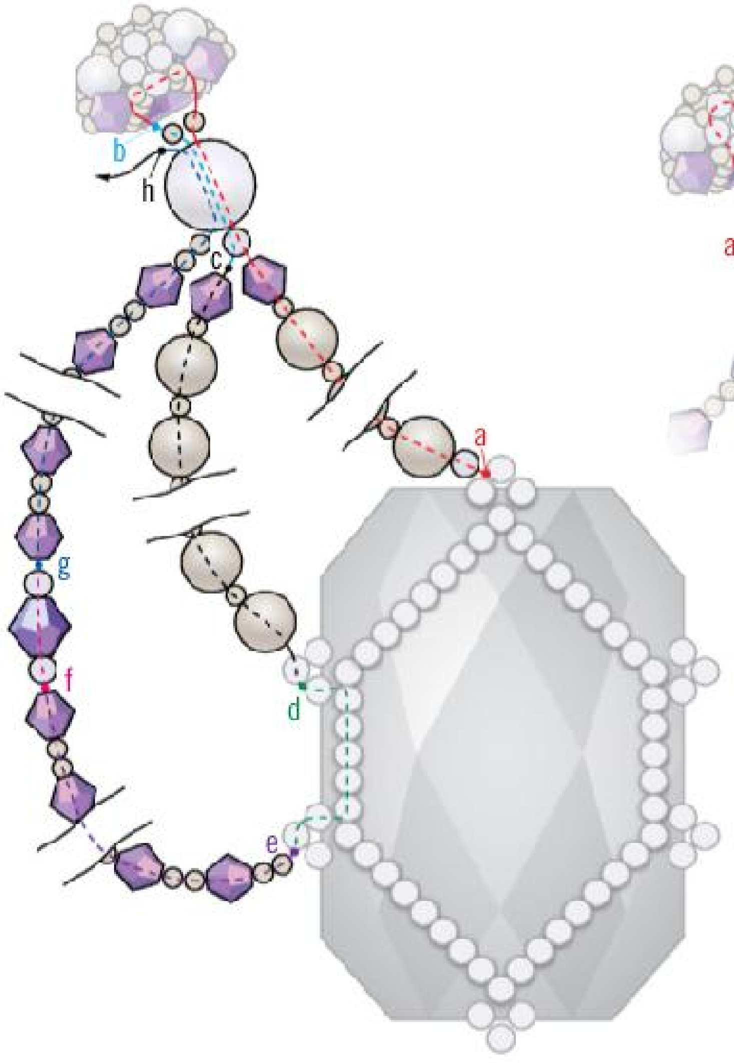

FIGURE 12

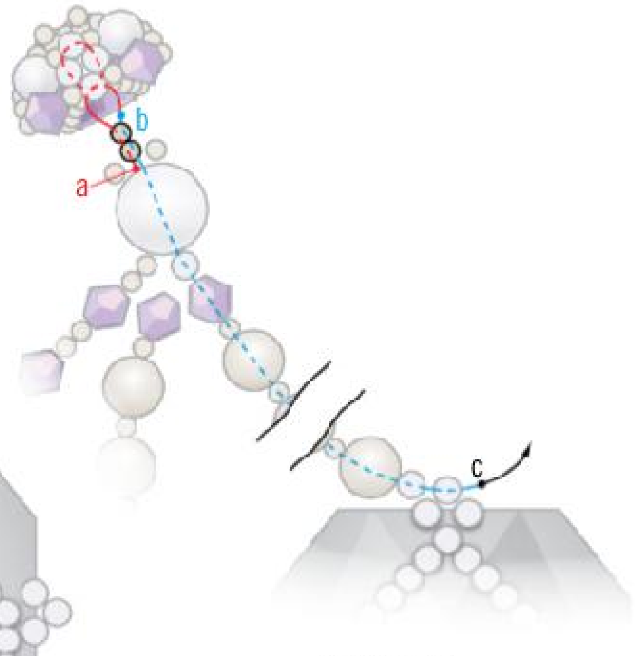

FIGURE 13

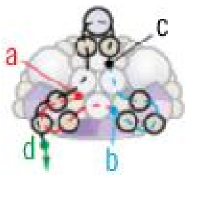

FIGURE 14

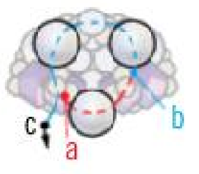

FIGURE 15

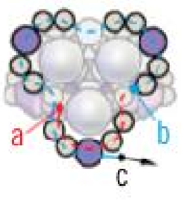

FIGURE 16

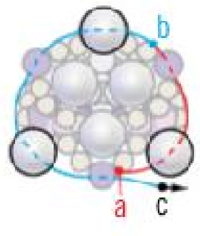

FIGURE 17

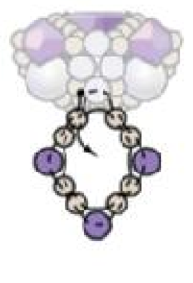

FIGURE 18

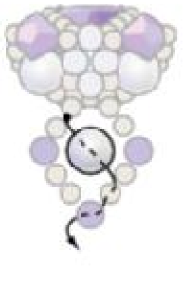

FIGURE 19

6) To close the end of the rope, sew through the three Bs in the last round without adding any new beads, and retrace the thread path.

7) Pick up a wire guard/thread protector and the clasp, and sew through the other end of the wire guard/thread protector. Skip a B, and sew through the next B and the B your thread exited at the start of this step. Retrace the thread path through the connection a couple of times, and end the thread.

8) Repeat steps 1–7 off the other small crystal component to complete the necklace, but substitute a 3-in. (7.6 cm) piece of chain instead of the clasp.

BONUS!
MAKE A MATCHING RING

1) Make a small crystal component as in the necklace. With the component facing up, attach 1 yd. (.9 m) of thread, exiting a bottom A in a side stitch of four As.

2) Pick up a repeating pattern of two 15ºs and a B three times, and then pick up two more 15ºs. Sew through the bead your thread exited at the start of this step. Skipping the Bs, sew through all the 15ºs in this stitch, and continue through the first 15º again **(figure 18)** (edge view of the small crystal component is shown for thread path clarity).

3) Pick up a 3 mm pearl, cross over the opening in the stitch, and sew through the opposite 15º and the adjacent B **(figure 19)**.

4) Repeat steps 2–3 six times or until the band is one stitch short of the length needed to wrap around the widest part of your finger.

5) Join the band to the other side of the small crystal component: Pick up two 15ºs, a B, and two 15ºs, and making sure the strip isn't twisted, sew through the bottom side A on the bezel. Pick up two 15ºs, a B, and two 15ºs, and sew through the B your thread exited at the start of this step. Skipping the Bs, sew through the 15ºs in this stitch, and retrace the thread path through the join.

6) Repeat step 3, and end the thread. B&B

Cathy Andrews
andreacatherinejewelry@
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andreacatherinejewel.etsy.com

Baubles & Doodads
Necklace

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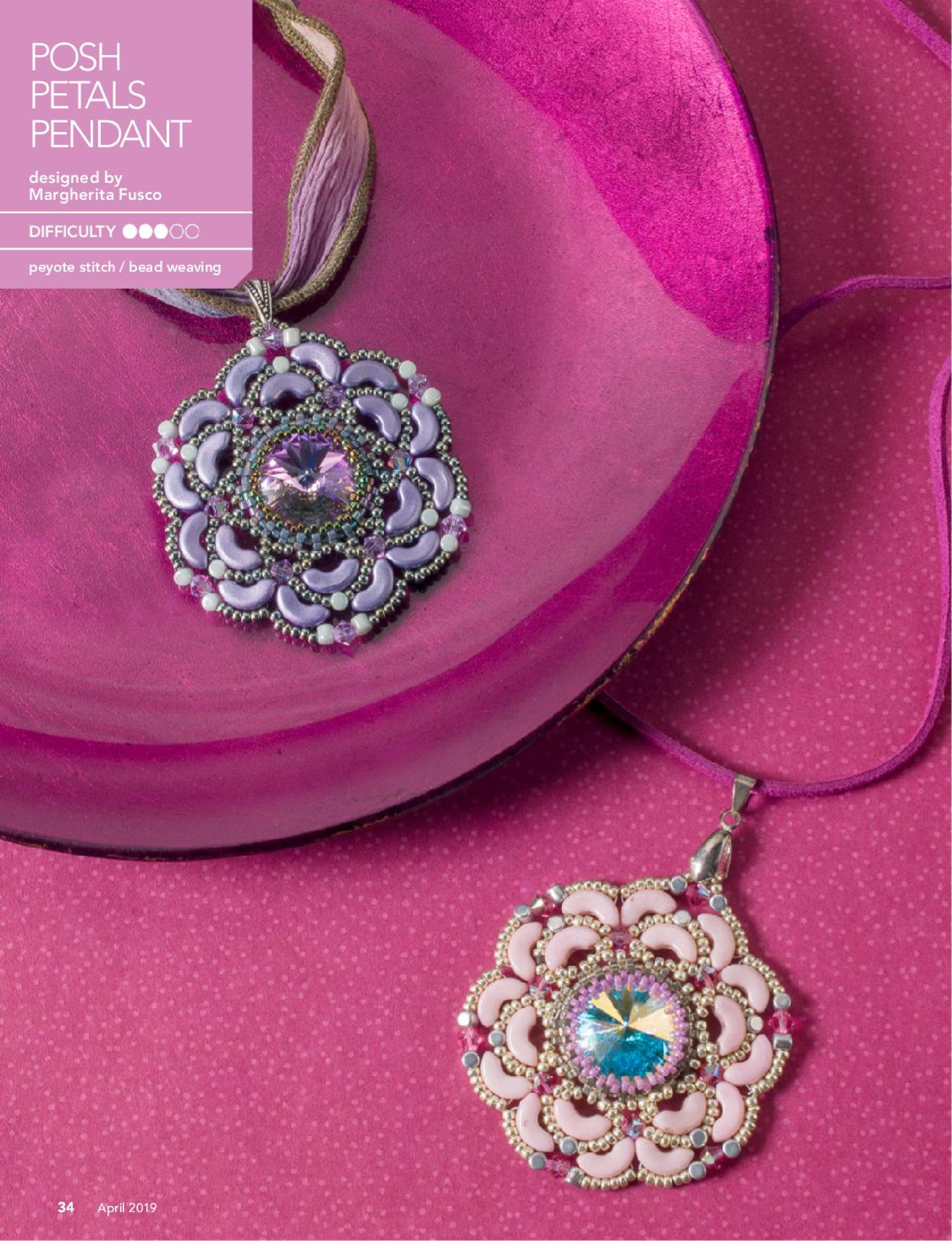
POSH PETALS PENDANT

designed by
Margherita Fusco

DIFFICULTY ●●●○○

peyote stitch / bead weaving



Beautiful rounds of Arcos beads embrace a bezeled rivoli and add just the right touch of glamour to this fabulous pendant.

How to pick up the Arcos beads: Place the Arcos on your bead mat with the tips facing you, and sew through the right hole (RH) or left hole (LH) as indicated, entering from the inside edge or the outside edge. The center holes will not be used for this pattern.

PENDANT

1) On a comfortable length of thread, pick up 48 11º cylinder beads. Leaving a 6-in. (15 cm) tail, tie the beads into a ring with a square knot, and sew through the first few beads again. These beads will form the first two rounds as the next round is added.

2) Work a round of peyote stitch using cylinders, and step up through the first cylinder added **(figure 1, a–b)**.

3) Work two rounds using 15º seed beads, stepping up at the end of each round **(b–c)**. Pull snug so the beadwork begins to cup.

4) Sew through the beadwork to exit a cylinder in the first round. Place the rivoli facedown into the beadwork. Stepping up at the end of each round, work two rounds using 15ºs **(figure 2)**.

5) Sew through the beadwork as needed to exit a cylinder in the second (center) round of cylinders **(figure 3, point a)**. Work a round using cylinders, and step up **(a–b)**. End and add thread as needed.

6) Pick up three 11º seed beads, and sew through the next cylinder in the previous round **(b–c)** to form a picot. Pick up an 11º, and sew through the following cylinder **(c–d)**. Repeat these stitches 11 times to complete the round, and step up through the center 11º in the first picot **(d–e)**.

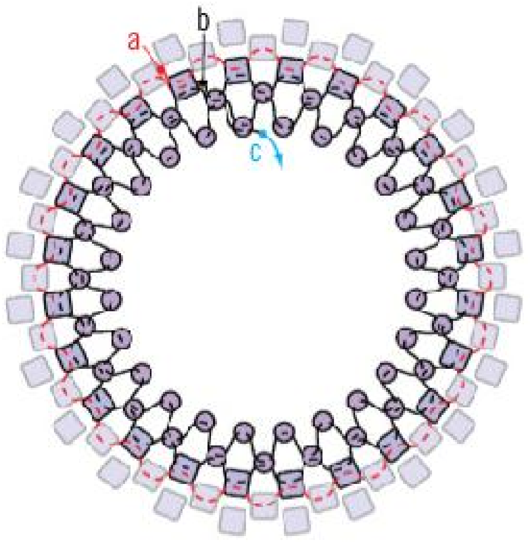


FIGURE 1

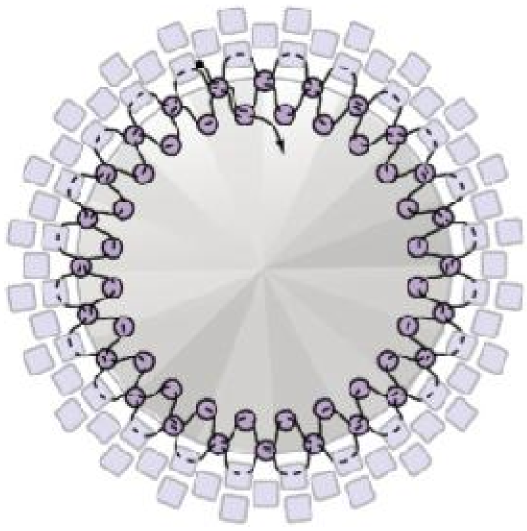


FIGURE 2

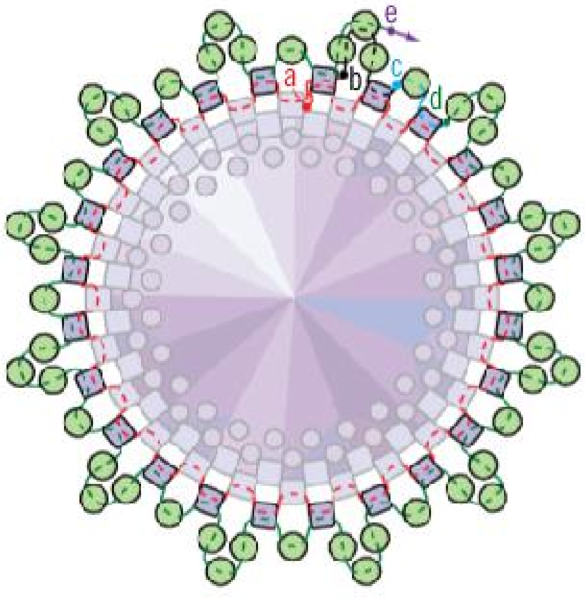
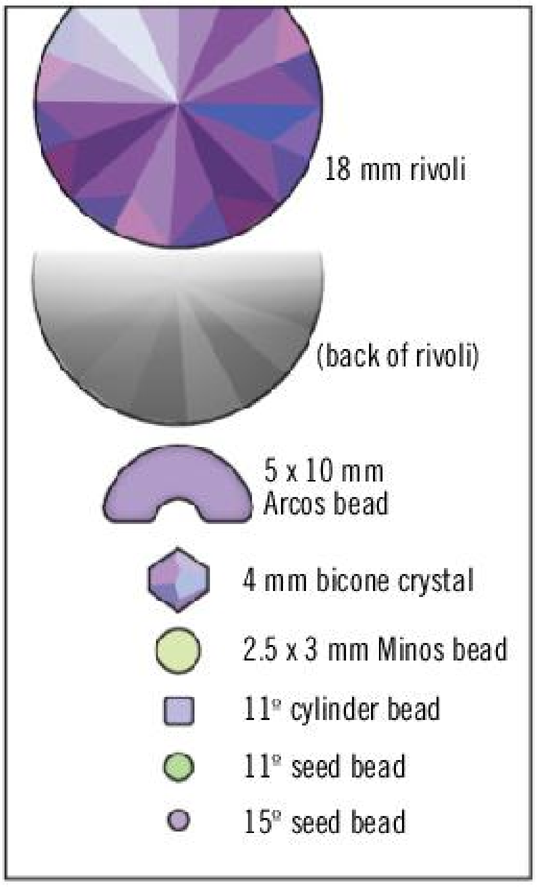


FIGURE 3



materials

purple pendant 2 in. (5 cm)

- **1** 18 mm rivoli (Swarovski, vitrail light)
- **18** 5 x 10 mm Arcos par Puca beads (metallic matte purple)
- **12** 4 mm bicone crystals (Swarovski, violet)
- **18** 2.5 x 3 mm Minos par Puca beads (opaque light green luster)
- **1 g** 11º cylinder beads (Miyuki Delica 0134, opaque purple gray rainbow luster)
- **2 g** 11º seed beads (Toho 512, higher metallic blue haze)
- **1 g** 15º seed bead (Toho 508, higher metallic olivine)
- **1** pinch bail
- Fireline, 6 lb. test
- beading needles, #12
- **2** pairs of chainnose, flatnose, and/or bentnose pliers

Find info for the alternate colorways at **FacetJewelry.com/resourceguide**

Find basics online:

FacetJewelry.com/basics

- peyote stitch: circular
- square knot
- ending and adding thread
- opening and closing loops and jump rings

Actual size

7) Pick up an Arcos (LH, inside edge), two 11ºs, a Minos bead, and two 11ºs, and sew through the open hole (outside edge) of the same Arcos **(figure 4, a–b)**, pulling tight. Continue through the center 11º in the next picot **(b–c)**. Pick up an 11º, a 4 mm bicone crystal, and an 11º, and sew through the center 11º in the following picot **(c–d)**. Repeat these stitches five times to complete the round **(d–e)**, and step up through the first six beads added in the round **(e–f)**.

8) Pick up three 11ºs, and sew through the next bicone **(figure 5, a–b)**. Pick up three 11ºs, and sew through the following two 11ºs, Minos, and two 11ºs **(b–c)**. Repeat these stitches five times to complete the round **(c–d)**, and sew through the next five beads as shown **(d–e)**.

9) Pick up an Arcos (LH, inside edge) and five 11ºs, and sew through the open hole of the same Arcos **(figure 6, a–b)**, pulling the thread tight. Skip the next three 11ºs, and sew through the following 11º, Minos, and 11º **(b–c)**. Pick up an Arcos (LH, inside edge) and five 11ºs, and sew through the open hole (outside edge) of the same Arcos **(c–d)**, pulling the thread tight. Skip the next three 11ºs, and sew through the following 11º, crystal, and 11º as shown **(d–e)**. Repeat these stitches five times to complete the round **(e–f)**, and sew through the next six beads as shown **(f–g)**.

10) Pick up an 11º, a Minos, a bicone, a Minos, and an 11º, and sew through the next 10 11ºs in the previous round **(figure 7, a–b)**. Repeat this stitch five times to complete the round **(b–c)**, and sew through the next 11º, Minos, and bicone **(c–d)**.

11) Pick up five 11ºs, and sew through the bicone your thread is exiting, going in the same direction **(figure 8)** to form a loop. Retrace the thread path several times to reinforce the connection, and end the threads.

12) Attach a pinch bail to the loop. **B&B**

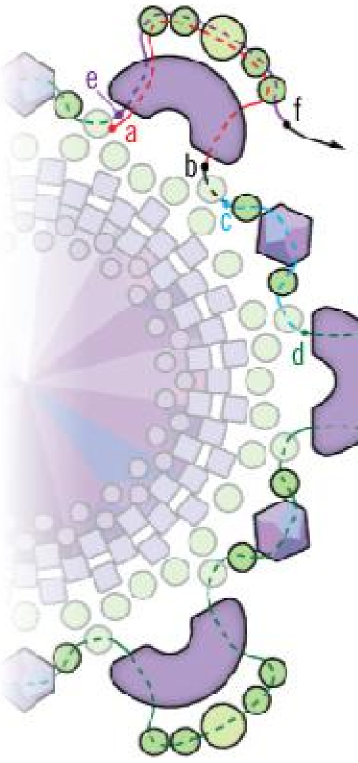


FIGURE 4

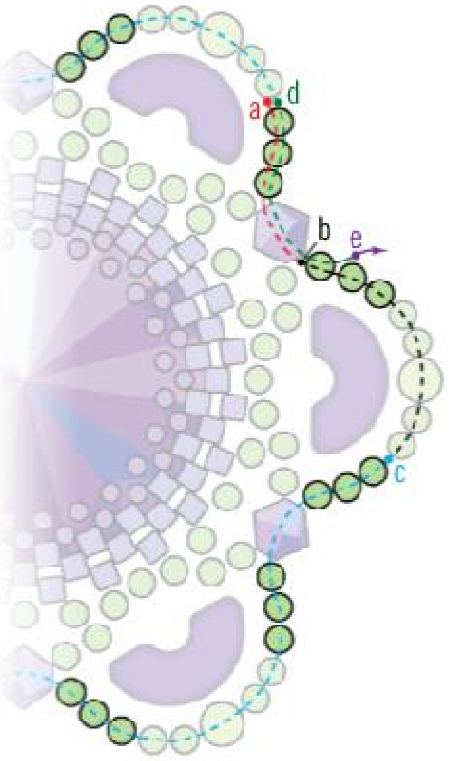


FIGURE 5

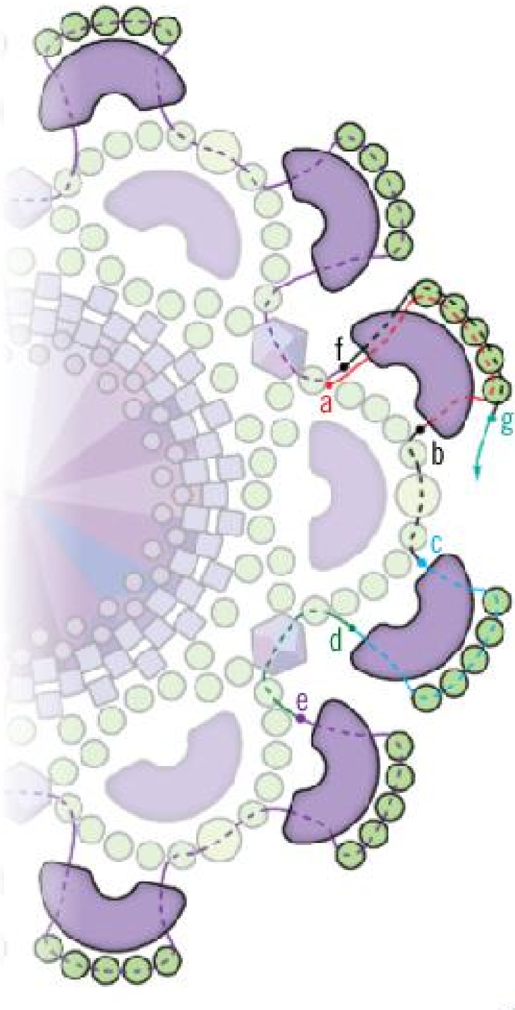


FIGURE 6

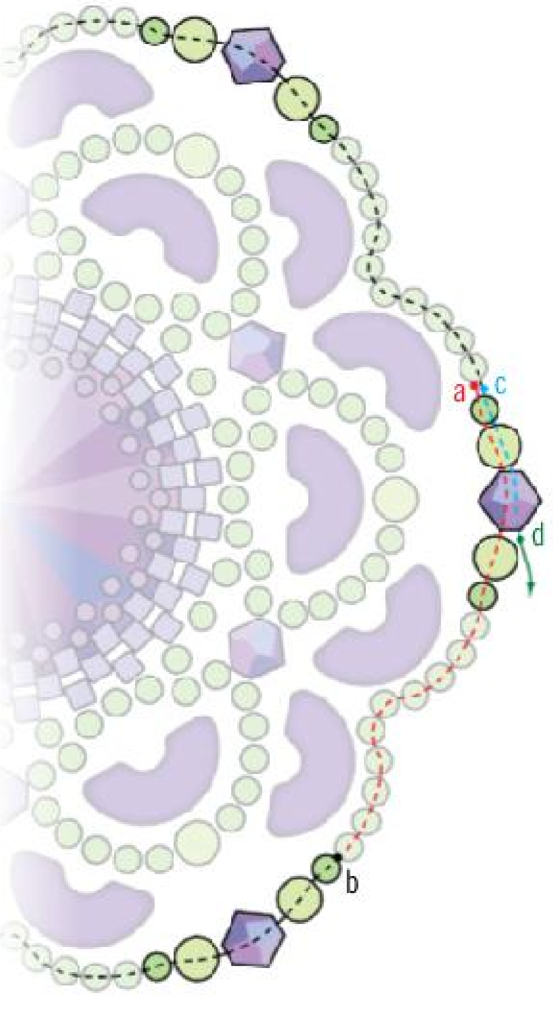


FIGURE 7

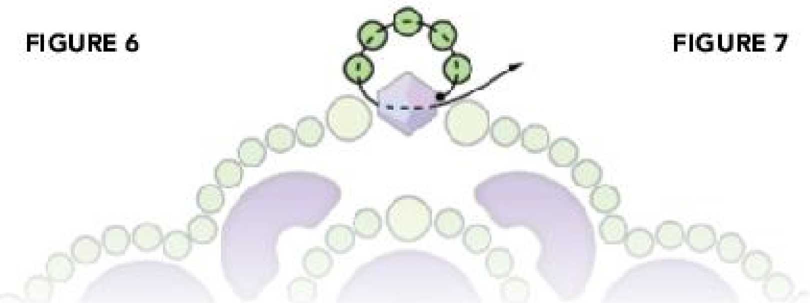
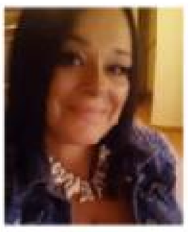


FIGURE 8



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fusco_margherita@yahoo.it
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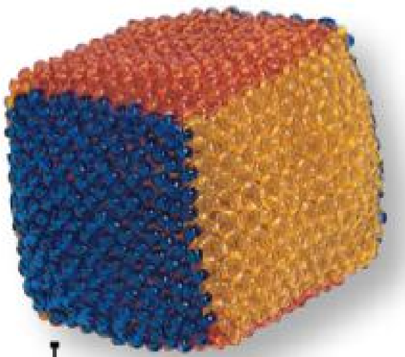
From stone to bone, humans have been making beads out of everything imaginable. But there's just something so endearing about beaded beads! In the beginning, these woven wonders were created by tweaking basic techniques. Designers then moved on to beading over wooden beads. Fast forward a couple years, and we began to bead hollow spheres.

25 YEARS

No matter how you stitch them, beaded beads have a special place in our hearts. I hope you enjoy this curated collection from our archives.

And the beaded bead



Right-angles, boxes, and cubes

December 1997
by David Chatt and Kathlyn Moss
Right-angle weave over a wooden cube bead

Peyote bead bracelet

February 1997
by Sue Jackson and Wendy Hubick
Flat, even-count peyote stitch zipped into cylinders

Hollow beaded beads

April 1999
by Alice Korach
Brick stitch diamonds zipped to form a hollow sphere

Add a hint of fragrance to beaded beads

August 2006
by Deni Whaley
Ladder stitch, brick stitch, and tubular peyote stitch over herbs wrapped in felt

Wonder bead

April 2001
by Sue Jackson and Wendy Hubick
Circular peyote to form a hollow beaded bead with embellishment

Bead around the bead

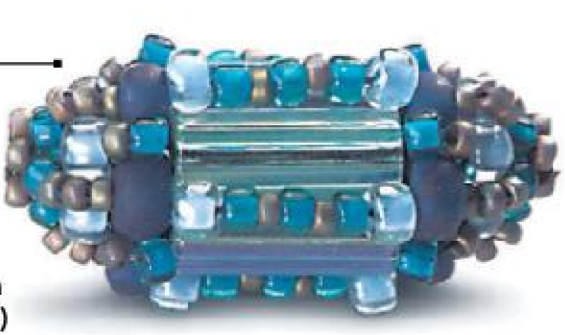
August 1998
by Sherri Moroskok
Circular peyote stitch over a wooden round bead

Interested in making one of these projects? Some are available on FacetJewelry.com (search by the designer's name). Or if you prefer a full issue, visit JewelryAndBeadingStore.com to purchase most back issues of *Bead&Button* magazine.

Look for the projects with this icon on FacetJewelry.com, and search the site with the designer's name.

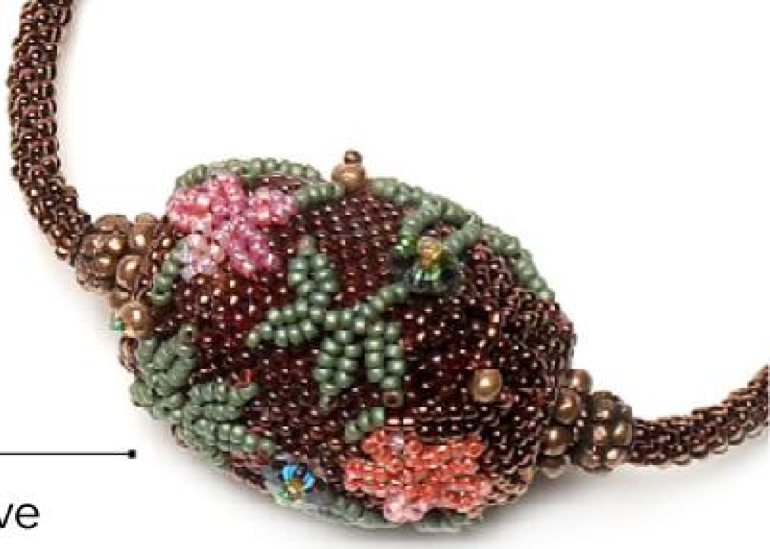
goes on

by Diane Jolie



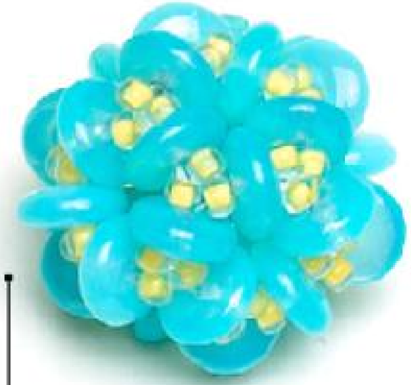
A new twist on beaded beads

February 2004
by Lisa Tune
Tubular brick stitch and caddis weave (as in the fly-fishing tie used to make a caddis fly)



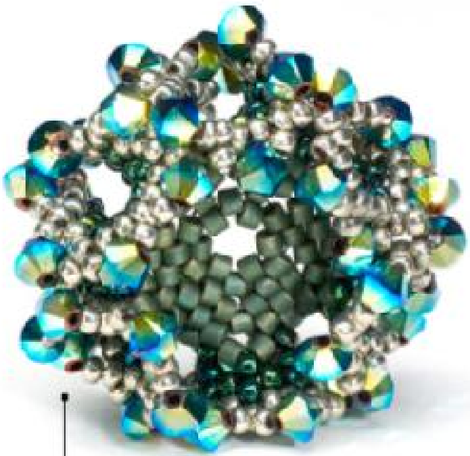
Bead intuitive

October 2009
by Connie Lorig
Tubular peyote stitch on a wooden bead with bead embroidery



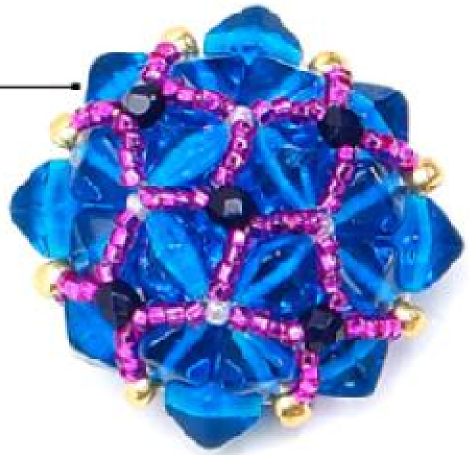
Plum blossom beads

August 2010
by Kathryn Bowman
Bead weaving to form a hollow beaded bead with embellishments



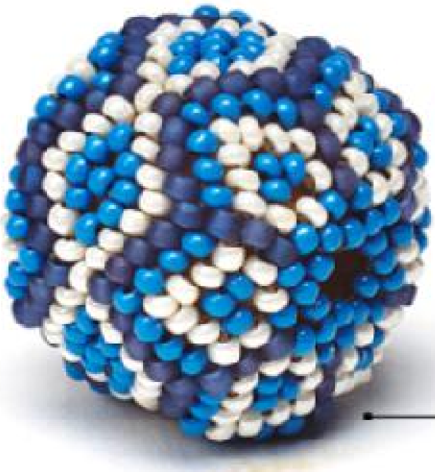
Ruffles around

June 2011
by Pascal Pinther
Circular peyote stitch to form a hollow sliding bead



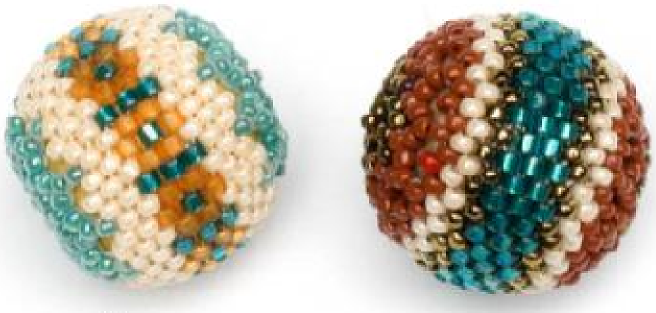
Beaded bead country

August 2011
by Chris Prussings
Crossweave to form a hollow beaded bead



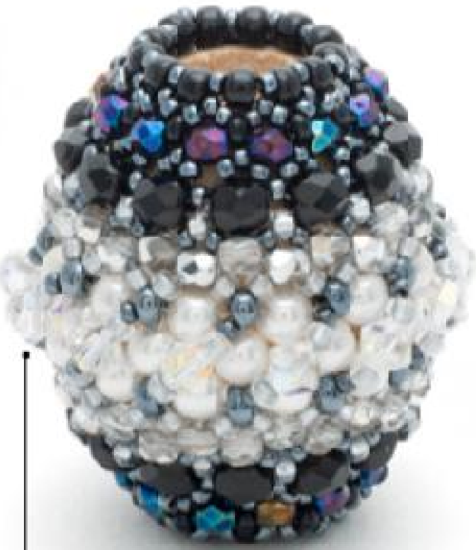
And the bead goes on

April 2014
by Pamela Jensen
Right-angle weave and circular peyote stitch over a wooden bead



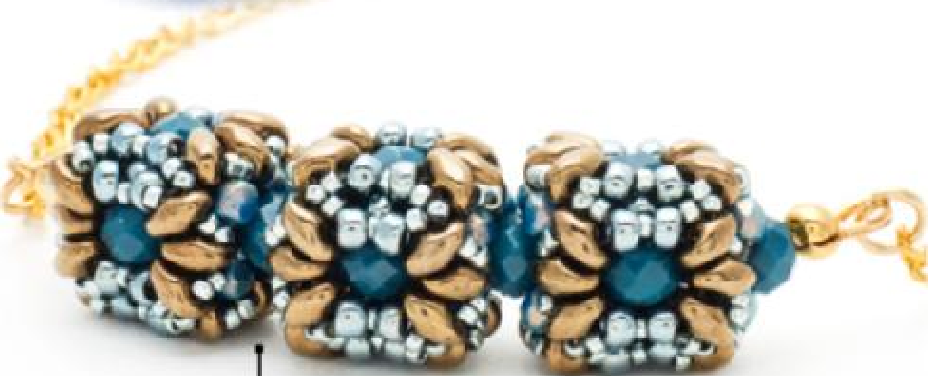
Earn your stripes

August 2013
by Anna Elizabeth Draeger
Tubular peyote stitch over a wooden round bead



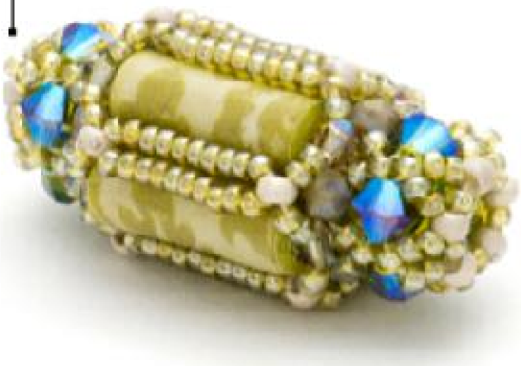
Ring around the barrel bead

April 2016
by Fatima Mensen-Potter
Right-angle weave, peyote stitch, and netting over a wooden bead



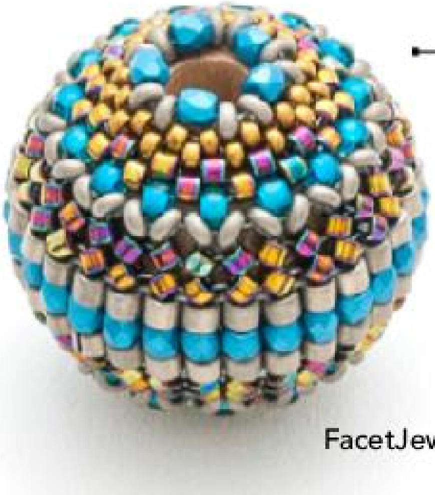
Super cube beaded beads

August 2016
by Zsuzsanna Veres
Bead weaving to form a hollow, cube-shaped beaded bead



Sweet expressions beaded bead

February 2016
by Cary Borelli
Crossweave to form a hollow bead, featuring paper beads



Autumnal beaded beads

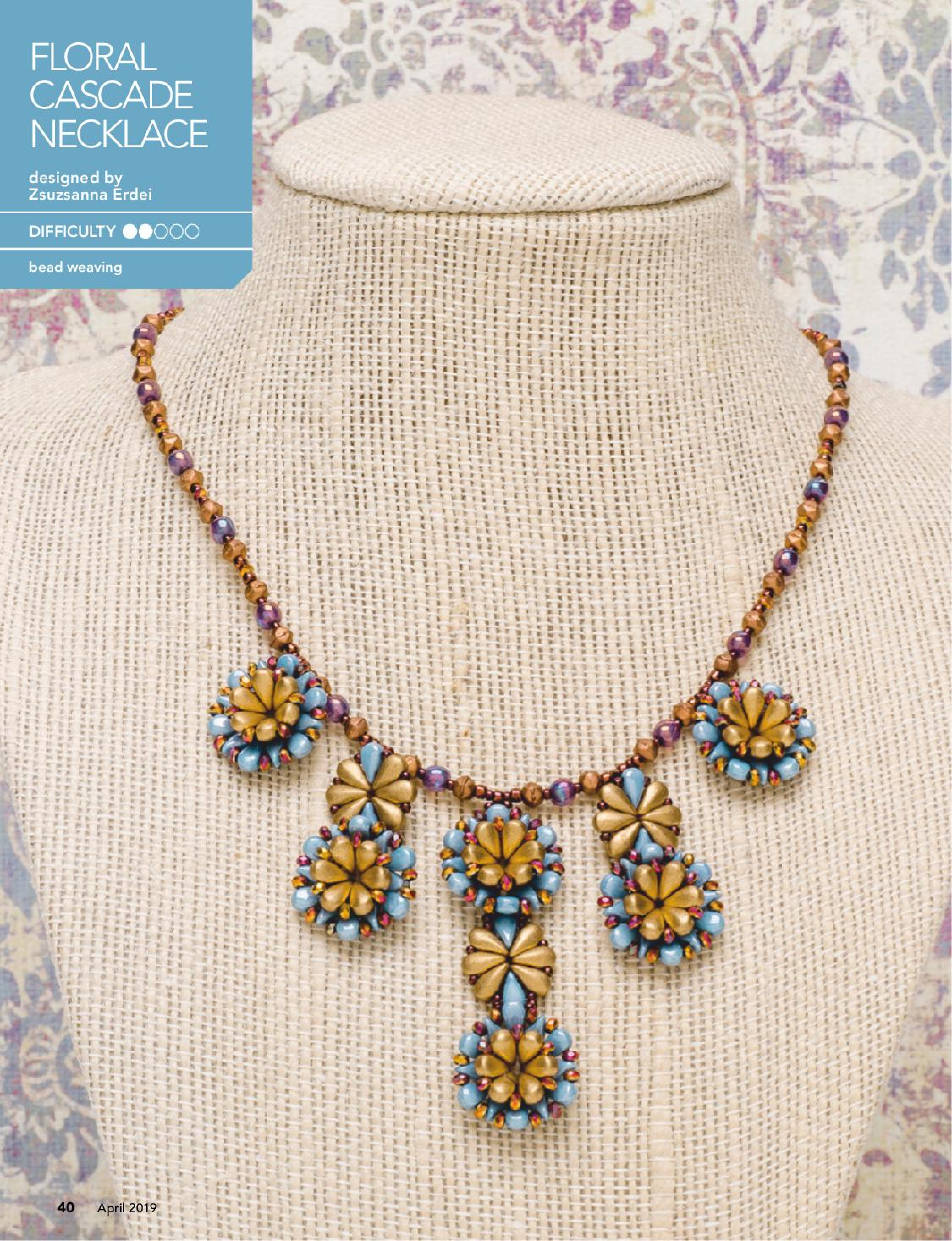
October 2018
by Jessica Lawhorn
Ladder stitch, herringbone, and tubular peyote stitch over a wooden bead

FLORAL CASCADE NECKLACE

designed by Zsuzsanna Erdei

DIFFICULTY ●●○○○

bead weaving



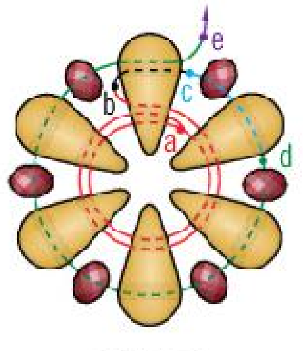


FIGURE 1

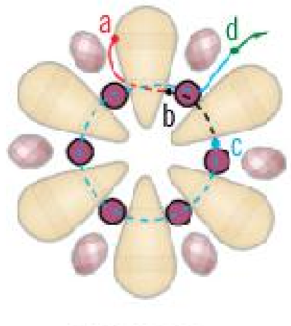


FIGURE 2

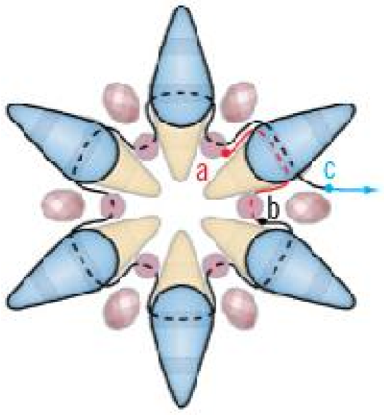


FIGURE 3

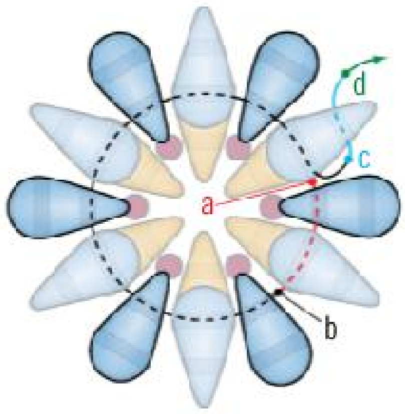


FIGURE 4

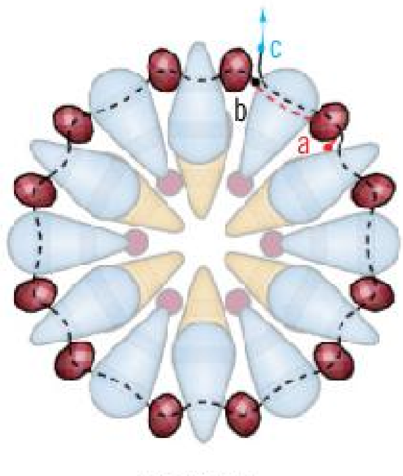


FIGURE 5

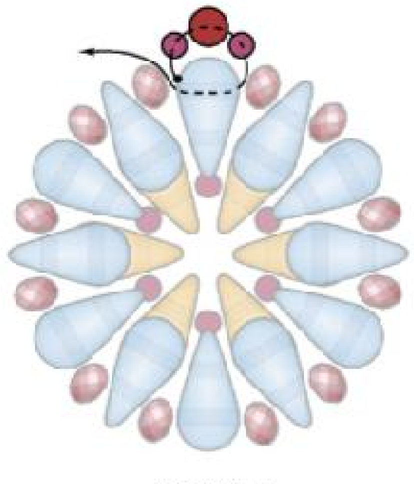
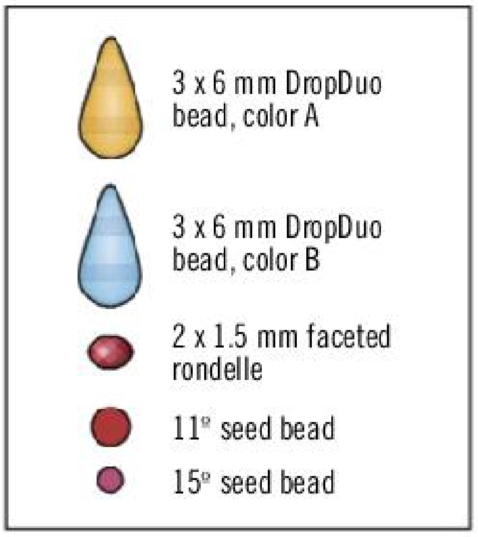


FIGURE 6


3 x 6 mm DropDuo bead, color A
3 x 6 mm DropDuo bead, color B
2 x 1.5 mm faceted rondelle
11º seed bead
15º seed bead

materials

necklace 18 in. (46 cm)

- 3 x 6 mm DropDuo beads
  - **54** color A (Aztec gold)
  - **78** color B (chalk white baby blue luster)
- **14** 4 mm druks (milky alexandrite moondust)
- **28** 3 mm English-cut beads (matte metallic bronze copper)
- **108** 2 x 1.5 mm faceted rondelles (crystal red magma; Eclectica beads, 262-641-0910)
- **1 g** 11º seed beads (Toho 222, dark bronze)
- **1 g** 15º seed beads (Miyuki 460, metallic dark raspberry)
- **4 in. (10 cm)** chain (antique copper)
- **1** lobster claw clasp
- **2** crimp beads
- **22 in. (56 cm)** flexible beading wire, .015
- Fireline, 6 lb. test
- beading needles, #12
- **2** pairs of chainnose pliers
- crimping pliers (optional)
- wire cutters

Find basics online:

FacetJewelry.com/basics

- square knot
- ending and adding thread
- crimping
- opening and closing jump rings

A sprinkling of flower components creates a delicate cascading necklace, perfect for the warming weather.

Working with the DropDuo beads: Pick up or sew through the hole near the narrow end, which will be called the tip hole (TH), or the hole near the wide end, which will be called the base hole (BH), per the instructions.

SINGLE-FLOWER COMPONENT

1) On 1 yd. (.9 m) of thread, pick up six color A DropDuos (TH). Tie the beads into a ring with a square knot, sew through all the beads again, and continue through the first A **(figure 1, a–b)**. Sew through the open hole of the same A **(b–c)**.

2) Pick up a 2 x 1.5 mm rondelle, and sew through the open hole of the next A **(c–d)**. Repeat this stitch five times to complete the round **(d–e)**.

note The beadwork will cup somewhat — the concave side will be the front, and the convex side the back.

3) Sew through the other hole of the A your thread is exiting **(figure 2, a–b)**, and flip the beadwork to the back of the component. Pick up a 15º seed bead, and sew through the next A (TH) **(b–c)**. Repeat this stitch five times to complete the round, and step up through the first 15º **(c–d)**.

4) Pick up a color B DropDuo (BH), and sew through the next 15º **(figure 3, a–b)**. Repeat this stitch five times to complete the round, and continue through the first B (BH) added in this round **(b–c)**.

5) Pick up a B (TH), and sew through the next B (BH) **(figure 4, a–b)**. Repeat this stitch five times to complete the round **(b–c)**, and sew through the open hole of the B your thread is exiting **(c–d)**.

6) Pick up a 2 x 1.5 mm faceted rondelle, and sew through the open hole of the next B **(figure 5, a–b)**. Repeat this stitch 11 times to complete the round, and continue through the first rondelle and the following B **(b–c)**. Your thread should be exiting the base hole of the B. If not, sew through the beadwork to exit the next B (BH).

7) Pick up a 15º, an 11º, and a 15º, and sew through the same B again to form a loop **(figure 6)**. Pull tight so this small loop of beads sits on the back of the B. Retrace the thread path through this loop a few times. End the working thread and tail.

8) Repeat steps 1–7 to make another single-flower component.

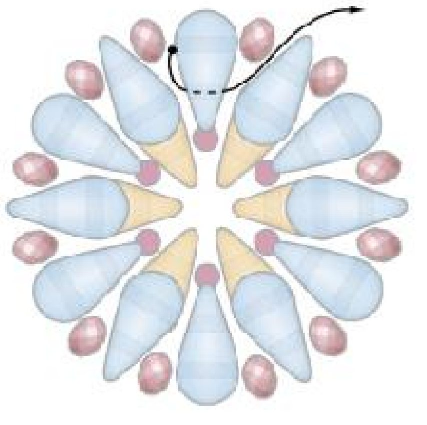


FIGURE 7

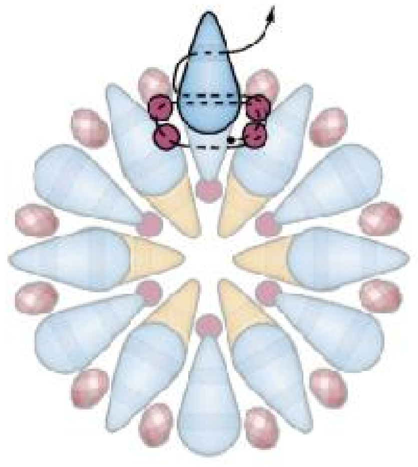


FIGURE 8

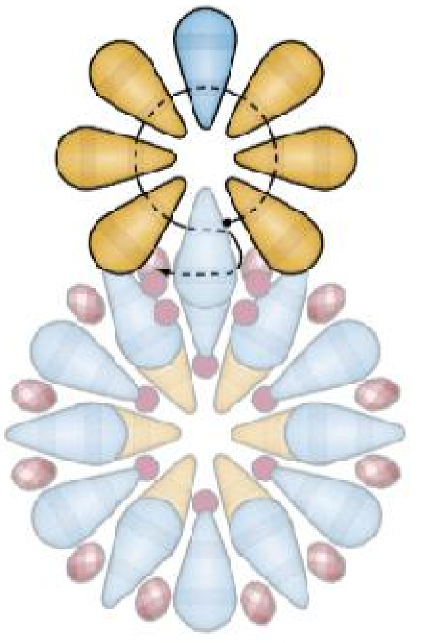


FIGURE 9

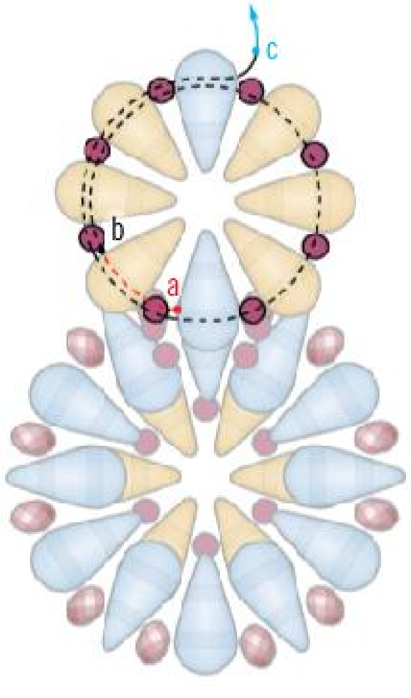


FIGURE 10

TWO-FLOWER COMPONENT

1) Work as in steps 1–6 of "Single-flower component." Sew through the other hole of the B your thread is exiting **(figure 7)**.

2) Pick up two 15ºs, a B (BH), and two 15ºs, and sew through the same hole in the B your thread just exited. Continue through the first two 15ºs and B just added, and the open hole of the same B **(figure 8)**.

3) Pick up three As (TH), a B (TH), and three As (TH), sew through the B your thread just exited, and continue through the other hole of the same B **(figure 9)**.

4) Pick up a 15º, and sew through the open hole of the adjacent DropDuo **(figure 10, a–b)**. Repeat this stitch seven times to complete the round, and sew through the next eight beads as shown to exit the opposite B in the new component **(b–c)**.

5) Add a loop of a 15º, and 11º, and a 15º as in step 7 of "Single-flower component" **(figure 11)**. End the working thread and tail.

6) Make another two-flower component.

THREE-FLOWER COMPONENT

1) Make a single-flower component.

2) Make a two-flower component, but end after step 4.

3) Identify the B on the single-flower component that is opposite the hanging loop. With the working thread from the two-flower component, pick up two 15ºs, and sew through the B (TH) you just identified in the single-flower component. Make sure you have the back of both components facing up. Pick up two 15ºs, and sew through the B your thread exited at the start of this step **(figure 12)**. Retrace the thread path through the connection, and end the thread.

STRINGING

1) Cut 22 in. (56 cm) of flexible beading wire.

2) On the wire, center the three-flower component, stringing it through the 11º in the middle of the hanging loop.

3) On each side of the center component, string a 15º, an 11º, a 3 mm English-cut bead, a 15º, a 4 mm druk, a 15º, a 3 mm, an 11º, a 15º, and a two-flower component, stringing it through the middle 11º on the hanging loop.

4) Repeat step 3, but end the pattern by stringing a single-flower component.

5) On each end, string a 15º and an 11º.

6) On each end, string a 3 mm, a 15º, a 4 mm, a 15º, a 3 mm, an 11º, a rondelle, and an 11º. String this pattern three more times.

7) On each end, string a 3 mm, a 15º, a 4 mm, a 15º, a 3 mm, an 11º, a 15º, and a rondelle.

8) On each end, string a 15º, an 11º, a 15º, and a rondelle. Repeat this pattern 12 more times or to the desired length.

9) On each end, string a crimp bead.

10) Cut a 3-in. (7.6 cm) piece of chain. On one end of the wire, string an end link of the chain, and pass the wire back through the crimp bead. Use chainnose or crimping pliers to crimp the crimp bead, and then trim the excess wire.

11) Repeat step 10 on the remaining end, but use a 1-in. (2.5 cm) piece of chain. Open the remaining end link on this chain, attach the clasp, and close the link. B&B

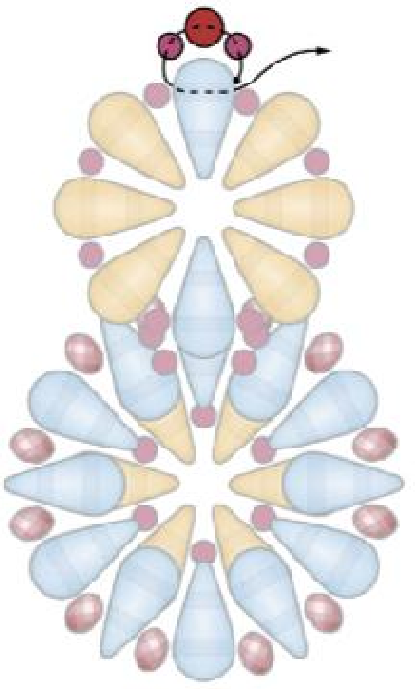


FIGURE 11

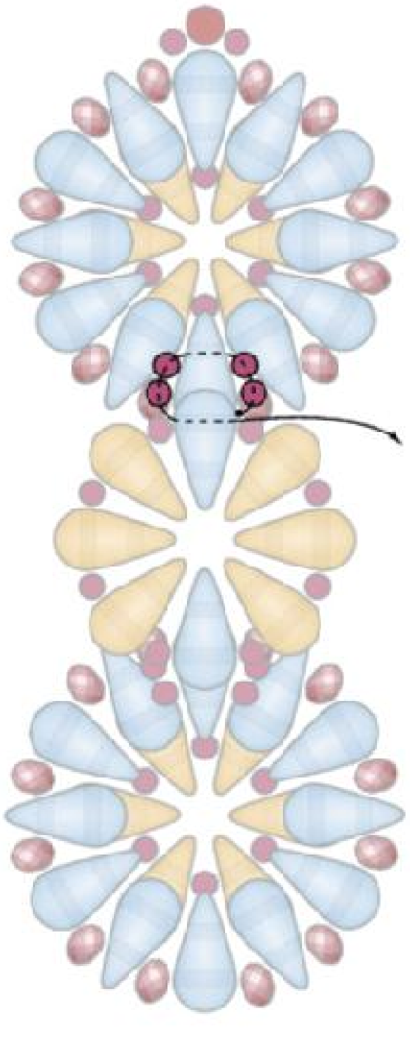


FIGURE 12

Zsuzsanna Erdei
znagy@wi.rr.com
eclecticabeads.com/classes

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Bead&Button 25 YEARS

Bead&Button 25th Anniversary

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Hurry! Entries must be submitted by July 22, 2019.
See page 47 for Official Sweepstakes rules.

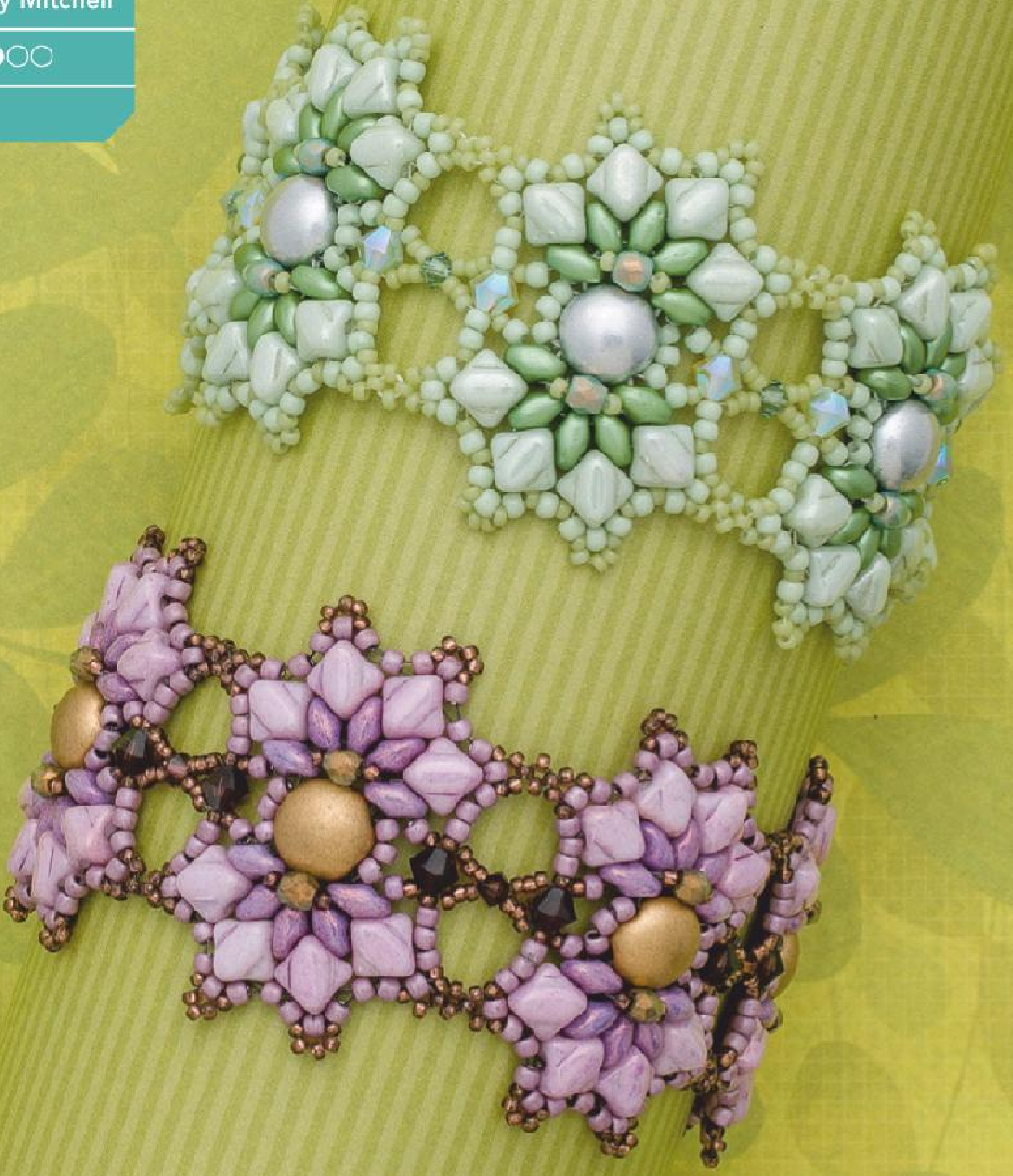
P34199

ON THE WINGS OF SPRING BRACELET

designed by Becky Mitchell

DIFFICULTY ●●●○○

bead weaving



materials

purple bracelet
7¾ in. (19.7 cm)

- **6** 8 mm two-hole Candy beads (matte gold)
- **60** 2.5 x 5 mm SuperDuo beads (chalk white lilac Vega luster)
- **48** 5 mm mini Silky beads (lilac luster)
- **12** 4 mm bicone crystals (Swarovski, burgundy)
- **5** 3 mm bicone crystals (Swarovski, burgundy)
- **12** 3 mm fire-polished beads (linen halo)
- **4 g** 11º seed beads (Toho 554F, galvanized matte lavender)
- **2 g** 15º seed beads (Toho 26B, silver-lined medium amethyst)
- **2** 6 mm split rings
- **1** toggle clasp
- Fireline, 6 lb. test
- beading needles, #11
- split ring pliers (optional)

Find info for the alternate colorway at **FacetJewelry.com/resourceguide**

Find basics online:

FacetJewelry.com/basics

- ending and adding thread

Embrace all things light and fluttery with this enchanting bracelet inspired by butterflies, hummingbirds, and flower petals.

How to pick up the mini Silky beads: With the rounded center facing up and the holes running horizontal, pick up the beads through the bottom hole entering from the right side.

COMPONENTS

1) On 1 yd. (.9 m) of thread, and leaving a 6-in. (15 cm) tail, pick up an 8 mm Candy bead. Pick up five SuperDuo beads, and sew through the same hole of the Candy bead again, going in the same direction **(figure 1, a–b)**. Pick up three 11º seed beads, and sew through the open hole of the Candy bead **(b–c)**. Repeat these last two stitches on the other side of the Candy bead **(figure 2)**. Retrace the thread path through all the beads added in this step.

2) Sew through the nearest (inner) hole of the adjacent SuperDuo **(figure 3, a–b)**. Pick up a 15º seed bead, a 3 mm fire-polished bead, and a 15º, and sew through the inner hole of the fifth SuperDuo on this side **(b–c)**.

3) Sew through the Candy bead, the adjacent three 11ºs, and the other hole of the Candy bead **(c–d)**.

4) Repeat step 2 **(d–e)**, and sew through the open hole of the SuperDuo your thread is exiting **(e–f)**.

5) Pick up a 5 mm mini Silky bead, and sew through the open hole of the next SuperDuo **(figure 4, a–b)**. Repeat this stitch three times **(b–c)**. Sew through the other hole of the same SuperDuo, and continue through the next 15º, fire-polished bead, 15º, SuperDuo, Candy bead, three 11ºs, the other hole of the Candy bead, SuperDuo, 15º, fire-polished bead, 15º, and SuperDuo **(c–d)**. Sew through the other hole of the same SuperDuo **(d–e)**. Add four Silky beads as before **(e–f)**.

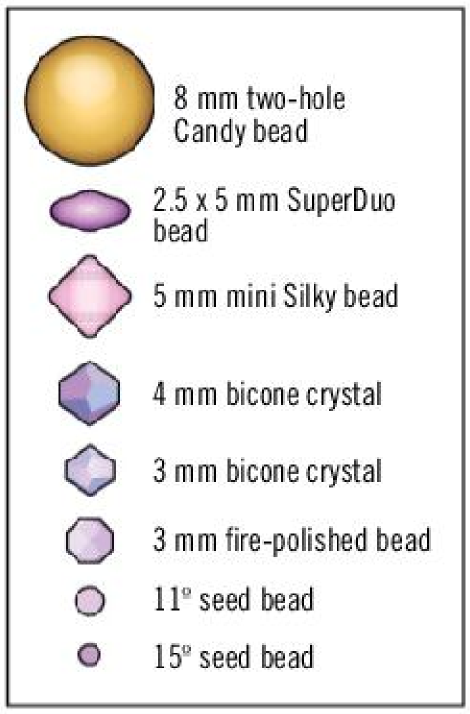
6) Pick up an 11º, a 15º, a 4 mm bicone crystal, a 15º, and an 11º, skip the next three 11ºs, and sew through the SuperDuos and Silky beads on the opposite side **(figure 5, a–b)**.

note You may find it easier to sew through the SuperDuos and Silky beads if you flip the beadwork over first.

Repeat this stitch, and continue through the first 11º, 15º, and 4 mm bicone **(b–c)**.

7) Pick up a 15º and two 11ºs, and sew through the open hole of the next Silky **(figure 6, a–b)**.

8) Pick up three 11ºs, and sew through the same hole of the Silky **(b–c)**. Pick up an 11º, and sew through the open hole of the following Silky **(c–d)**. Repeat these stitches twice **(d–e)**. Pick up three 11ºs, and sew through the same hole of this Silky **(e–f)**. Pick up two 11ºs and a 15º, and sew through the next 4 mm bicone **(f–g)**.



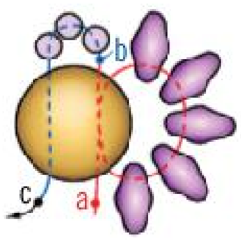


FIGURE 1

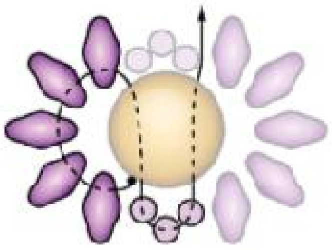


FIGURE 2

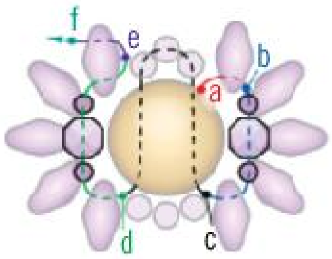


FIGURE 3

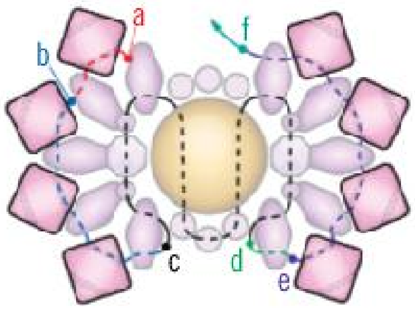


FIGURE 4

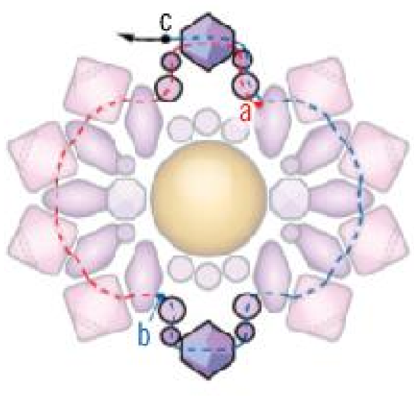


FIGURE 5

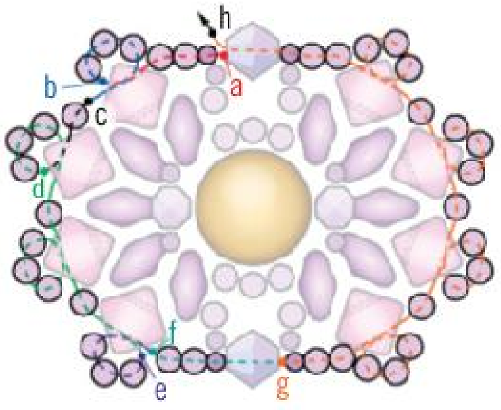


FIGURE 6

9) Repeat steps 7–8 to complete the round **(g–h)**.

10) Sew through the next 15º and three 11ºs **(figure 7, a–b)**.

11) Pick up a 15º, and sew through the next 11º **(b–c)**. Pick up three 15ºs, and sew through the same 11º again **(c–d)**. Pick up a 15º, and sew through the next three 11ºs **(d–e)**. Repeat these three stitches three times, and then continue through the next 15º and 4 mm bicone **(e–f)**.

got gaps?

If you see gaps between the 11ºs next to the Silky beads, you may be able to add more 15ºs to fill the gaps. In the green bracelet, an extra 15º along each side of the Silky helped close up the gaps.

12) Repeat steps 10–11 to complete the round **(f–g)**.

13) End the tail, but leave the working thread. Set this component aside.

14) Repeat steps 1–13 to make five more components for a total of six.

ASSEMBLY

1) With the working thread exiting a 4 mm bicone, pick up three 15ºs, a 3 mm bicone crystal, and three 15ºs, and sew through the corresponding 4 mm bicone on another component **(figure 8, a–b)**. Pick up three 15ºs, and sew back through the 3 mm bicone **(b–c)**. Pick up three 15ºs, and sew through the 4 mm bicone your thread exited at the start of this step and the following eight beads to exit the center 15º of the adjacent picot **(c–d)**.

2) Pick up a 15º, and sew through the center 15º in the corresponding picot on the other component **(d–e)**. Pick up a 15º, and sew through the 15º your thread exited at the start of this step **(e–f)**.

3) Sew through the beadwork as shown to exit the center 15º of the first picot on the other side of the 4 mm bicone **(f–g)**.

4) Work as in step 2 to attach the corresponding picots on this side of the components **(g–h)**.

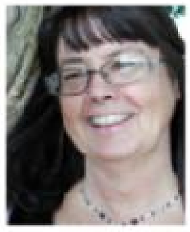
5) Retrace the thread path through the entire connection, and end the thread.

6) Repeat steps 1–5 to connect the remaining components.

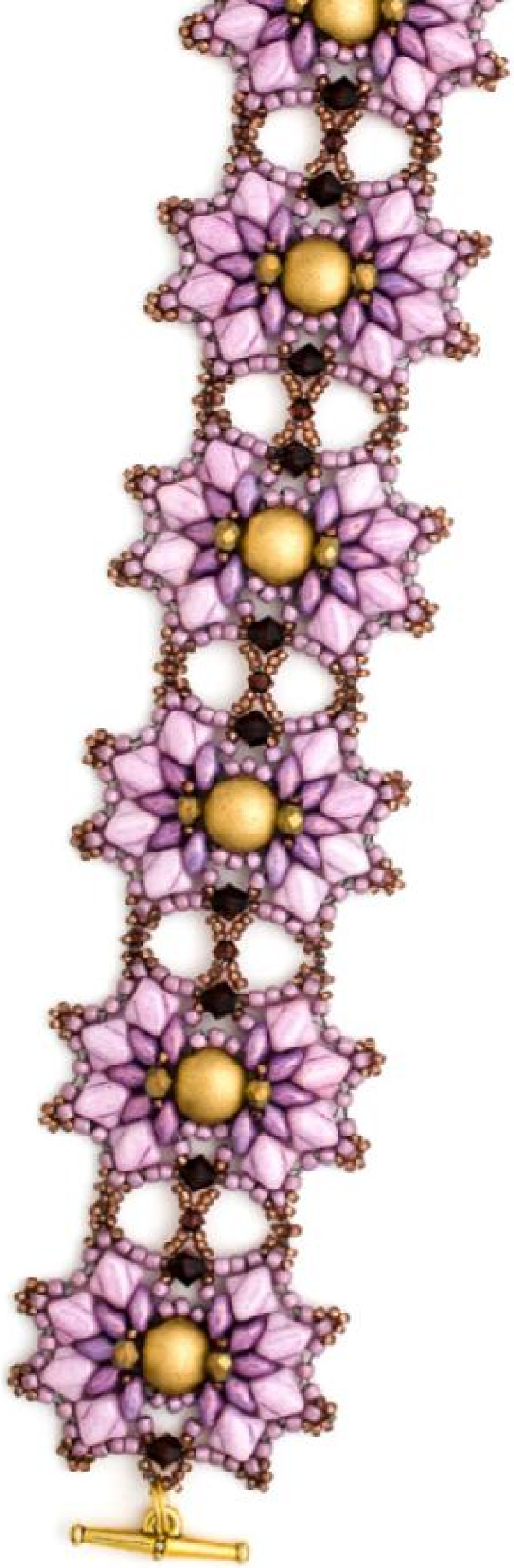
7) Attach a split ring to each half of the clasp.

8) Add 10 in. (25 cm) of thread to an end component, exiting the end 4 mm bicone opposite the connection. Pick up five 15ºs and a split ring attached to half of the clasp, and sew through the 4 mm bicone again **(figure 9)**. Retrace the thread path a few times, and end the thread.

9) Repeat steps 8 at the other end to attach the other half of the clasp. **B&B**



Becky Mitchell
becky@whro.net



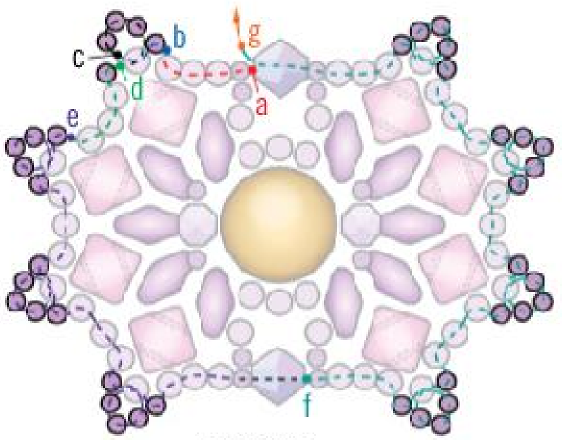


FIGURE 7

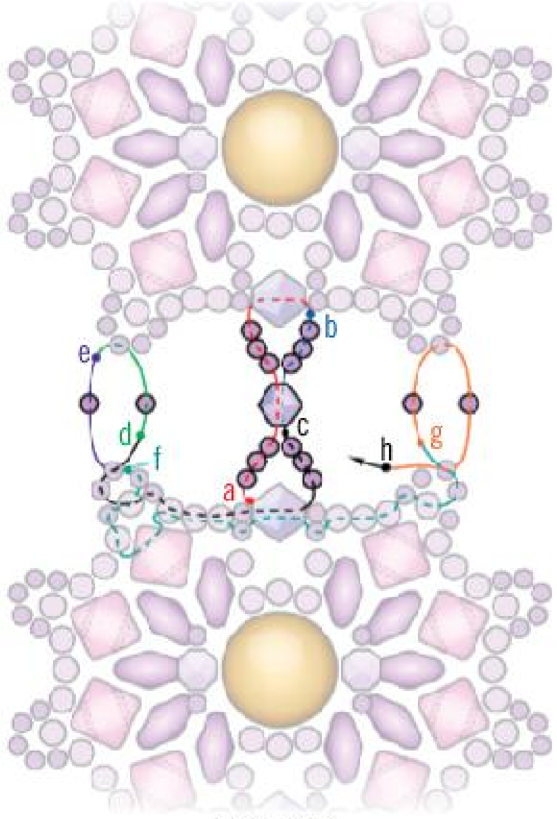


FIGURE 8

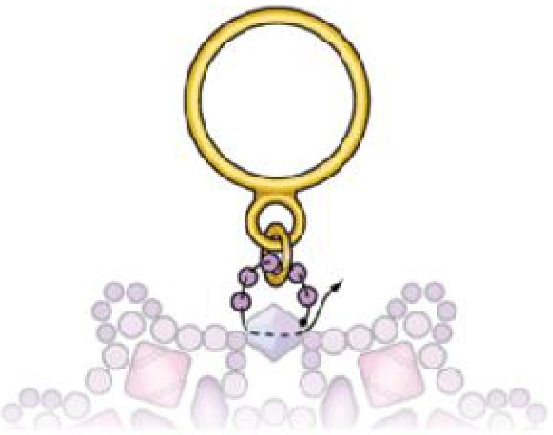


FIGURE 9

Print all the materials for the projects in this issue at FacetJewelry.com/resourceguide.

Bead&Button 25th Anniversary Sweepstakes — Official Rules

NO PURCHASE NECESSARY TO ENTER OR CLAIM PRIZE. A PURCHASE WILL NOT INCREASE YOUR CHANCE OF WINNING. VOID WHERE PROHIBITED.

1. Eligibility. The *Bead&Button* 25th Anniversary Sweepstakes (the "Sweepstakes") is open to residents of the United States and Canada (except Quebec and Rhode Island) only, who are age 18 years or older and have reached the age of majority in their state/province of residency at the time of entry. Employees (and their dependents and immediate household members) of Kalmbach Media Co., ("Sponsor"), and of Fire Mountain Gems and Beads, Inc., Shipwreck Beads, Goody Beads, Monsterslayer, their advertising and promotional agencies, and sponsoring companies are not eligible to participate. Void in Quebec and Rhode Island where prohibited by law. Sweepstakes is subject to all applicable federal, state and local laws.

2. Sweepstakes Period. The Sweepstakes begins on December 22, 2018 at 12:00:00 a.m. Central Time, and all entries must be transmitted online no later than July 22, 2019 at 11:59:59 p.m. Central Time.

3. How to Enter. To enter, complete the Sweepstakes Official Entry Form online at FacetJewelry.com/sweeps25 with your name, address, city, state or province, and ZIP or postal code, and then click on the SUBMIT MY ENTRY button. You may submit only one entry through the Sweepstakes Online Entry Form during the Sweepstakes Period. However, when you submit your entry online, you will receive a link that you can share on Facebook, Twitter, or by email; you will automatically receive one additional entry for each person who enters the Sweepstakes using that link. The online entry form must be filled out completely to be eligible. This Sweepstakes is in no way sponsored, endorsed, administered by, or associated with, Facebook or Twitter. Entries from any person submitting more than the stated number will be disqualified.

4. Prizes/Approximate Retail Value ("ARV") in U.S. Dollars. One (1) Grand Prize consisting of One (1) $250 Gift Certificate from each participating sponsor (Fire Mountain Gems and Beads, Shipwreck Beads, Goody Beads, and Monsterslayer). ARV of Grand Prize: $1,000.00. One (1) First Prize consisting of One (1) $250 Gift Certificate on behalf of Fire Mountain Gems and Beads. ARV of Grand Prize: $250.00. One (1) Second Prize consisting of One (1) $250 Gift Certificate on behalf of Shipwreck Beads. ARV of Second Prize: $250.00. One (1) Third Prize consisting of One (1) $250 Gift Certificate on behalf of Goody Beads. ARV of Third Prize: $250.00. One (1) Fourth Prize consisting of One (1) $250 Gift Certificate on behalf of Monsterslayer. ARV of Fourth Prize: $250.00. TOTAL ARV of all prizes is $2,000.00.

5. Drawing/Odds/Notification. A random drawing for the Grand Prize, First Prize, Second Prize, Third Prize and Fourth Prize will be held on or around July 26, 2019. Odds of winning depend on the number of entries received. Limit one prize per person. The average total circulation for *Bead&Button* magazine is 41,784. Winners will be notified by email on or before July 26, 2019.

6. Prize Restrictions. No cash equivalent or prize substitution permitted. All prizes subject to the guarantees/warranties of the manufacturer. Any applicable federal, state, and/or local taxes are the responsibility of the winner. For prizes of $600 or more in value, winner's Taxpayer I.D. will be required to issue a Form 1099-MISC showing prize ARV as income.

7. Validation and Acceptance. Winner(s) in the *Bead&Button* 25th Anniversary Sweepstakes will be selected in a random drawing. The potential winner(s) may be required to sign and return an Affidavit of Eligibility, publicity release, and Release of Liability within fourteen (14) days of notification. If a potential winner cannot be contacted within a reasonable time period, if the potential winner in ineligible, if any notification is undeliverable, or if the potential winner otherwise fails to fully comply with these Official Rules, he/she will forfeit that Prize, and if time permits, an alternate winner will be randomly drawn from among all remaining Sweepstakes entries. Canadian prize winners subject to skill test requirement.

8. Winners List. For a list of winners, see the *Bead&Button* website (FacetJewelry.com) after July 29, 2019, or send a stamped, self-addressed envelope to: *Bead&Button* 25th Anniversary Sweepstakes Winners List, P.O. Box 1612, Waukesha, WI 53187-1612. (Residents of FL, VT, and WA may send a self-addressed envelope without the stamp.) Requests for Winners List must be received by July 29, 2019.

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10. Additional terms. By entering the Sweepstakes, participants agree to be bound by these official rules and all decisions of Sponsor. Except where prohibited, each entrant agrees that: (1) any and all disputes, claims and causes of action arising out of or connected with this Sweepstakes shall be resolved individually, without resort to any form of class action, and exclusively by state or federal courts situated in Wisconsin, (2) any and all claims, judgments and awards shall be limited to actual out-of-pocket costs incurred, but in no event attorneys' fees, (3) no punitive, incidental, special, consequential or other damages, including, without limitation, lost profits, may be awarded (collectively, "special damages"), and (4) entrant hereby waives all rights to claim special damages and all rights to such damages multiplied or increased. Wisconsin law, without reference to choice of law rules, governs the Sweepstakes and all aspects related thereto.

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West Springfield, MA......April 26-27
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Tucson, AZ..........September 5-6-7-8
Minneapolis, MN....September 29-30
Livonia MI.................October 4-5-6
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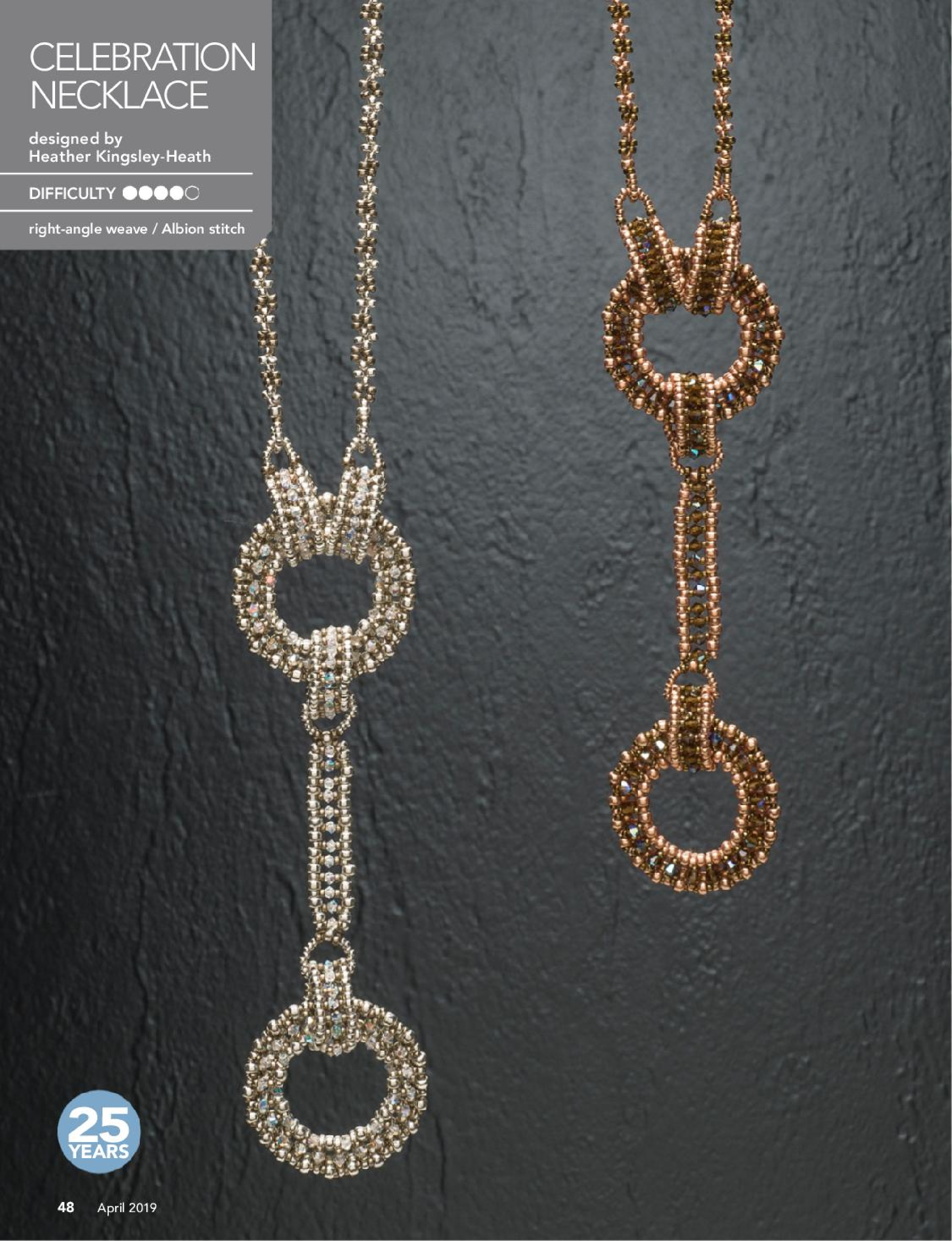
CELEBRATION NECKLACE

designed by
Heather Kingsley-Heath

DIFFICULTY ●●●●○

right-angle weave / Albion stitch



materials

necklace 24 in. (61 cm)
plus 5-in. (13 cm) pendant

- **120** 3 mm bicone crystals (Swarovski, crystal AB)
- **9 g** 8º seed beads (Miyuki 1051, galvanized silver)
- 11º seed beads
  - **8 g** color A (Miyuki 1051, galvanized silver)
  - **5 g** color B (Miyuki 4222, Duracoat galvanized pewter)
- 15º seed beads
  - **2 g** color C (Miyuki 1051, galvanized silver)
  - **2 g** color D (Miyuki 4222, Duracoat galvanized pewter)
- **2** 8 mm jump rings
- **1** clasp
- Fireline, 6 lb. test, or nylon beading thread, size D
- beading needles, #12
- **2** pairs of chainnose, flatnose, and/or bentnose pliers

Find info for the alternate colorway at **FacetJewelry.com/resourceguide**

Find basics online:

FacetJewelry.com/basics

- right-angle weave
- square knot
- ending and adding thread
- attaching a stop bead
- opening and closing jump rings

Pair right-angle weave with Albion stitch to make this fun, Art-Deco-inspired necklace.

CRYSTAL RING COMPONENTS

1) On a comfortable length of thread, pick up four 8º seed beads. Leaving a 6-in. (15 cm) tail, use a square knot to tie the beads into a ring, and sew through the first three 8ºs again **(figure 1, a–b)**.

2) Pick up three 8ºs, sew through the 8º your thread exited at the start of this step, and continue through the next two 8ºs **(b–c)**.

3) Working in right-angle weave (RAW), repeat step 2 **(c–d)** 19 times, switching direction with each stitch, for a strip with a total of 21 stitches.

time for tension

Success in this piece relies on firm thread tension coupled with the structure of the design. Always be sure to reinforce thread paths when directed to do so in the following instructions.

4) Making sure the strip isn't twisted, join the ends into a ring: Pick up an 8º, and sew through the 8º at the starting end of this strip **(figure 2, a–b)**. Pick up an 8º, and sew through the 8º your thread exited at the start of this step **(b–c)**. Retrace the thread path through this join. The 8º your thread is exiting and the corresponding center 8ºs in the ring of RAW stitches will be referred to as connector 8ºs. The ring will form the bottom surface of the crystal component and should lie flat with your needle pointing toward the outer edge of the ring, as in **figure 3, point a**. If it's not, sew through the next two 8ºs to get into the correct position.

5) Pick up a color B 11º seed bead and a color A 11º seed bead. Skip the last A, and sew back through the B and the 8º your thread exited at the start of this step to form a short fringe **(a–b)**. Repeat this stitch **(b–c)**, and continue through the next two 8ºs in the ring **(c–d)**. Repeat these stitches around the ring to add a short fringe of a B and an A to both the inner and outer edge of each connector 8º, but sew through only one 8º after the last stitch to exit an inner-edge 8º **(figure 4)**. End and add thread as needed.

◇ 3 mm bicone crystal
○ 8º seed bead
○ 11º seed bead, color A
● 11º seed bead, color B
○ 15º seed bead, color C
● 15º seed bead, color D

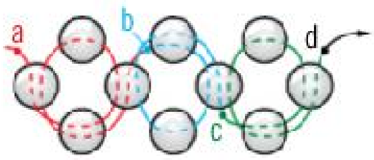


FIGURE 1

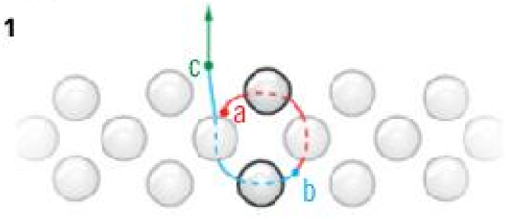


FIGURE 2

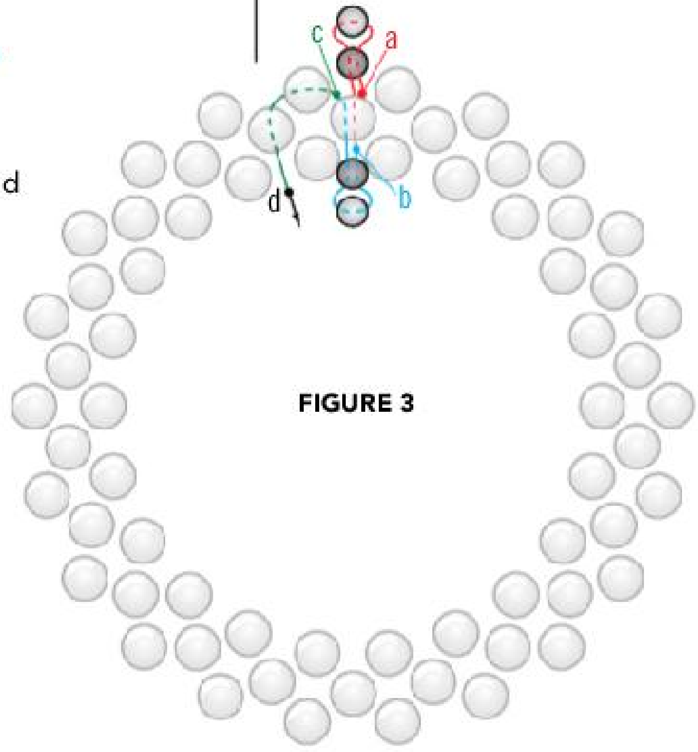


FIGURE 3

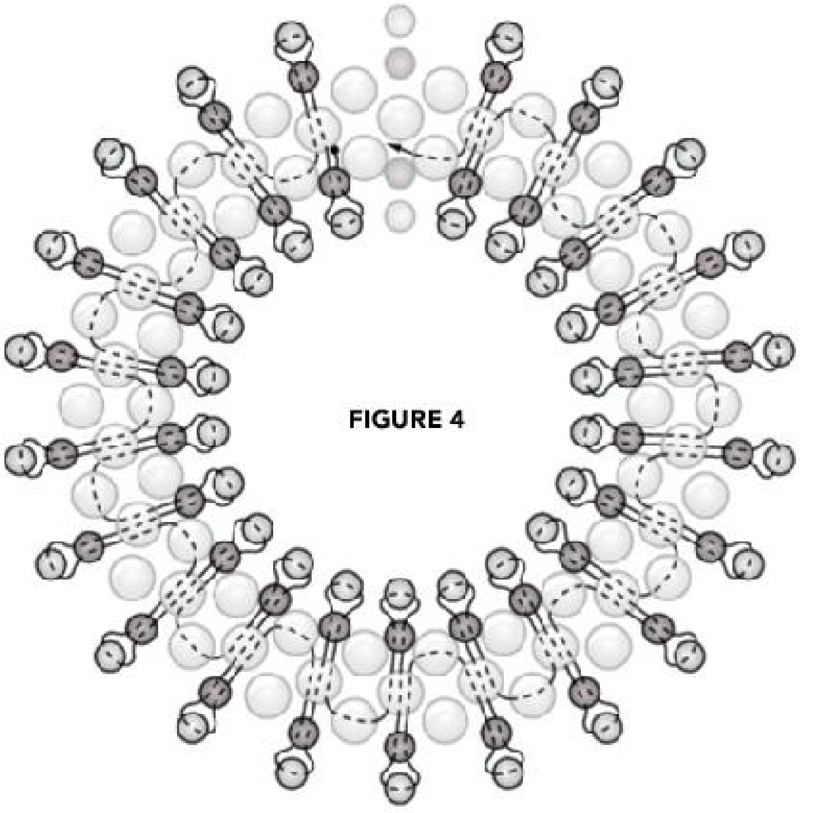


FIGURE 4

6) Pick up an A, and sew through the next inner 8º **(figure 5, a–b)**. Being sure to add all the new beads on the same surface of the original ring, repeat this stitch around the ring **(b–c)**, pulling snug so the inner edge tightens up. Retrace the thread path through all the beads in this round again (not shown in the figure for clarity), and sew through the next two 8ºs **(c–d)**.

7) Pick up two Bs, and sew through the next outer-edge 8º **(d–e)**. Again being sure to add all the new beads on the same surface of the original ring, repeat this stitch around the ring **(e–f)**, and retrace the thread path through this round.

8) Flip the beadwork over so the surface you added beads to in steps 6–7 is facing down. Sew through the beadwork to exit the A at the tip of a short fringe on the inner edge **(figure 6, point a)**. Pick up a color D 15º seed bead, a 3 mm bicone crystal, and a D, and sew through the tip A on the opposite short fringe **(a–b)**. Sew back through the D, 3 mm, D, and A **(b–c)**. Pull tight so the tip As pull up toward the top surface. Pick up an 8º, and sew through the A at the tip of the next short fringe **(c–d)**. Repeat these stitches around the ring **(d–e)**. Sew through all the As and 8ºs along the inner edge, and continue through the beadwork to exit a tip A on an outer-edge fringe **(figure 7, point a)**.

9) Pick up a D, an 8º, and a D, and sew through the tip A on the next outer-edge fringe **(a–b)**. Repeat this stitch around the ring **(b–c)**, and retrace the thread path. End the working thread and tail.

10) Repeat steps 1–9 to make a second crystal ring component.

CRYSTAL LINK LOOPS

1) On 2 yd. (1.8 m) of thread and leaving a 6-in. (15 cm) tail, pick up 32 As, pass these beads through a crystal ring component, and tie the beads into a ring with a square knot **(figure 8)**. Retrace the thread path through all the beads in the ring.

2) Pick up a D, a 3 mm, a D, and an A. Skip the A, and sew back through the D, 3 mm, and D, and continue through the same A in the ring and the following two As **(figure 9, a–b)**. Repeat this stitch **(b–c)** around the ring, and sew through the beadwork to exit the tip A on the first fringe **(figure 10, point a)**.

3) Pick up an A, and sew through the next tip A **(a–b)**. Repeat this stitch **(b–c)** around the ring, and retrace the thread path, exiting any A.

4) Pick up a B, 11 color C 15º seed beads, and a B, and sew through the corresponding A on the opposite edge of the ring to form a strap attachment loop **(figure 11)**. Pick up a B, sew back through the 11 Cs, pick up a B, and sew through the A your thread exited at the start of this step **(figure 12)**. End the working thread and tail.

5) Repeat steps 1–4 to add another crystal link loop with a strap attachment loop to the same crystal component.

6) Repeat steps 1–3 to add a third crystal link loop without a strap attachment loop to the same crystal component. End the working thread and tail.

7) Repeat steps 1–3 to add a crystal link loop without a strap attachment loop to the other crystal component.

CRYSTAL CONNECTOR STRIP

The crystal connector is made following the same basic process as the crystal link loops, except it is worked flat instead of in the round.

1) Attach a stop bead to the end of 1 yd. (.9 m) of thread, leaving a 6-in. (15 cm) tail. Pick up a repeating pattern of an A and an 8º 11 times, and then pick up another A **(figure 13, a–b)**.

2) Pick up a D, a 3 mm, a D, and an A. Skip the A, sew back through the D, 3 mm, and D, and continue through the next 8º and A in the original strand **(b–c)**.

3) Pick up a D, a 3 mm, a D, and an A, sew back through the D, 3 mm, and D just added, and continue through the A your thread exited at the start of this step and the following 8º and A **(c–d)**. Repeat this stitch for the remainder of the original strand, sewing through just the end A when completing the last fringe **(d–e)**.

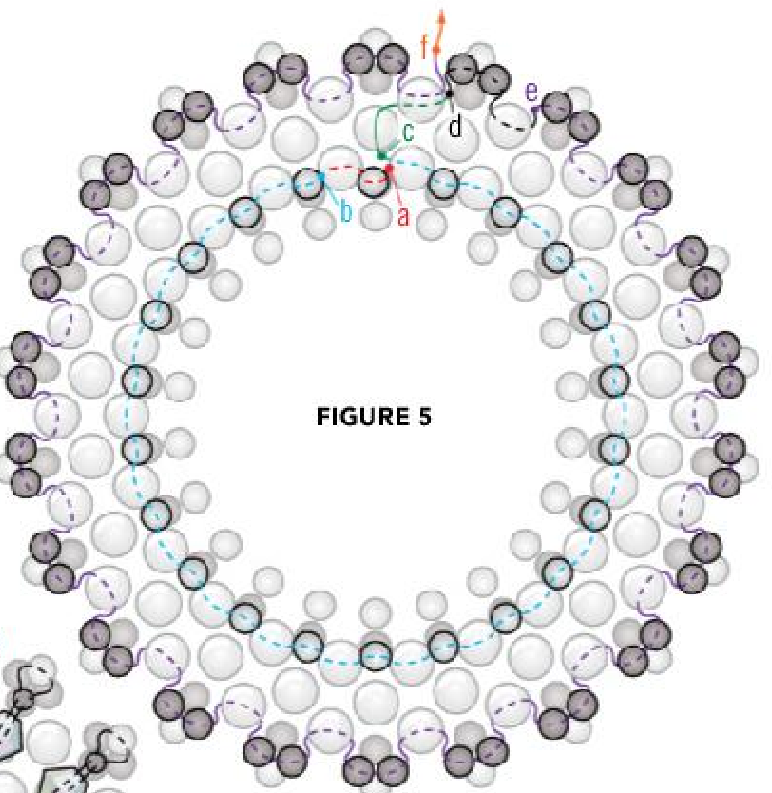


FIGURE 5

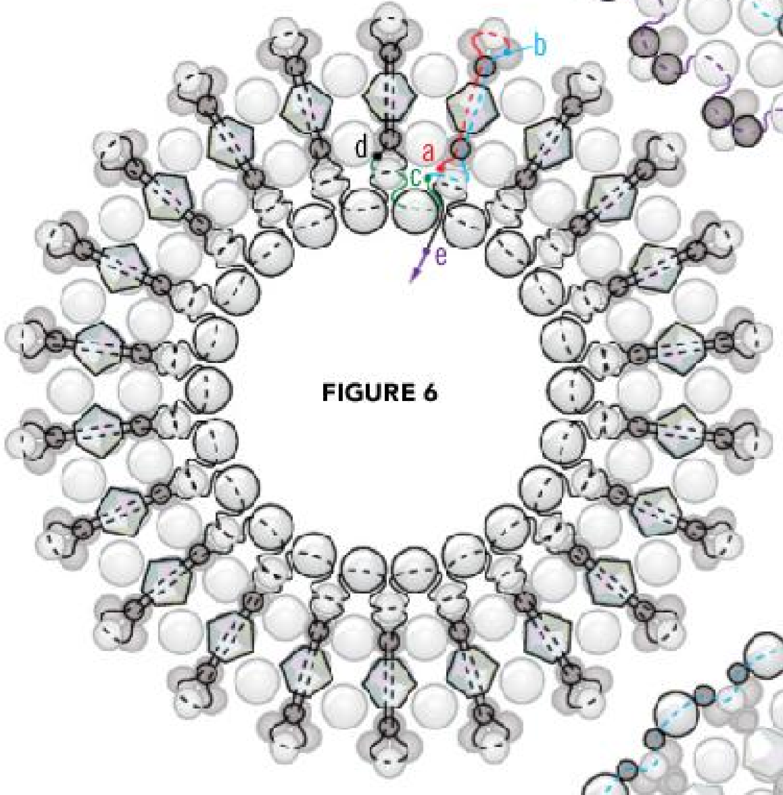


FIGURE 6

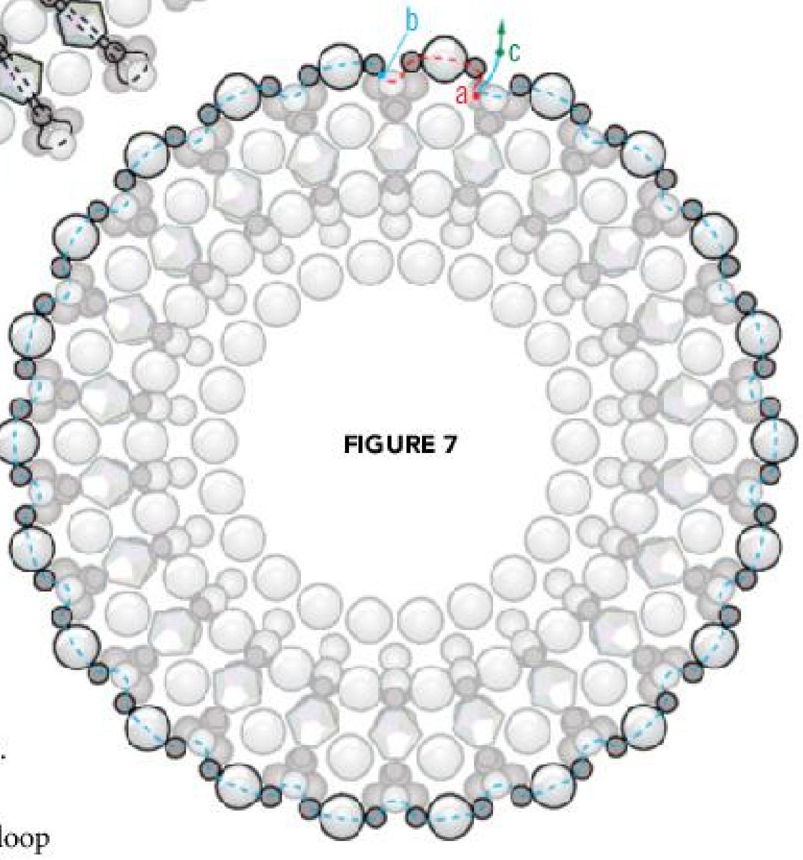


FIGURE 7

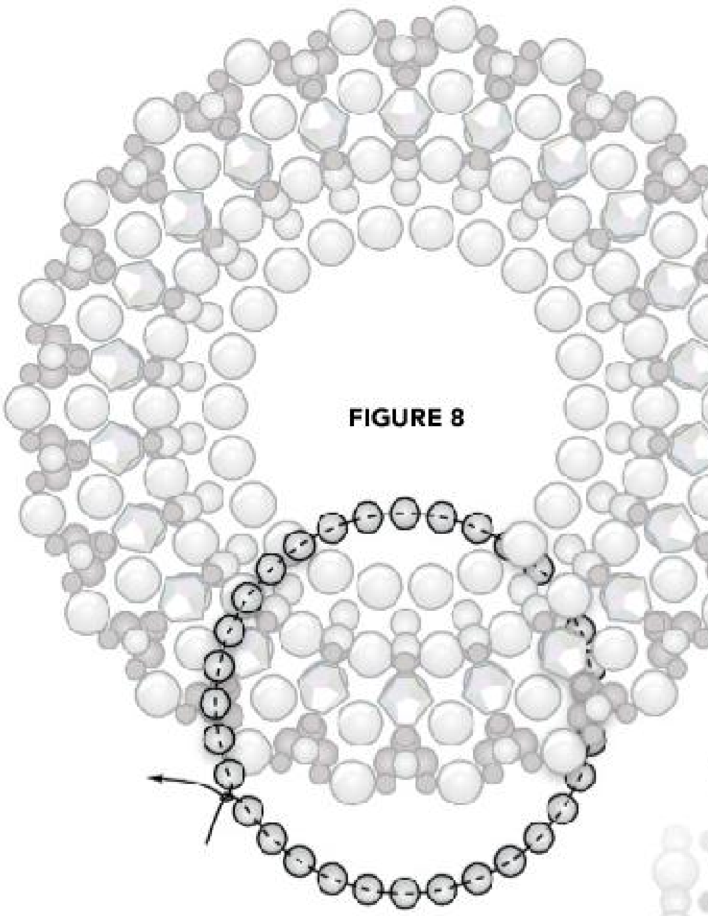


FIGURE 8

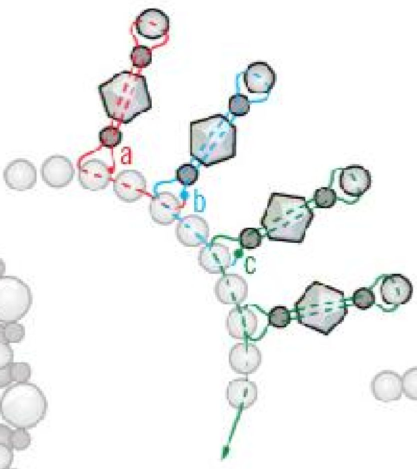


FIGURE 9

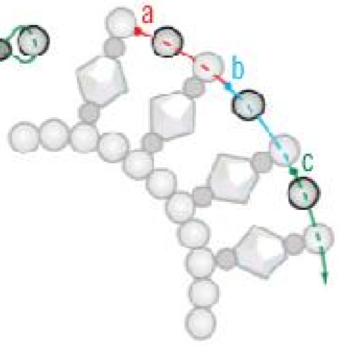


FIGURE 10

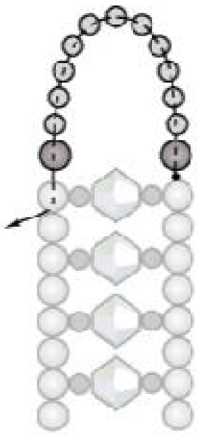


FIGURE 11

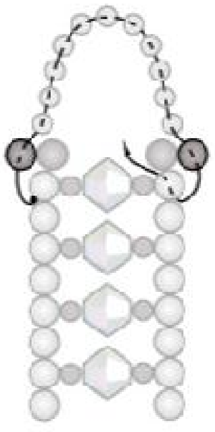


FIGURE 12

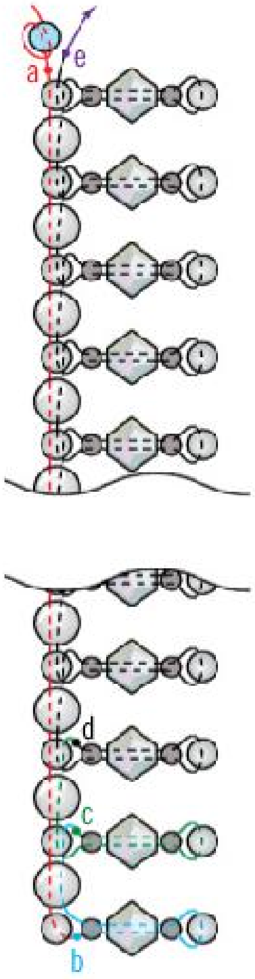


FIGURE 13

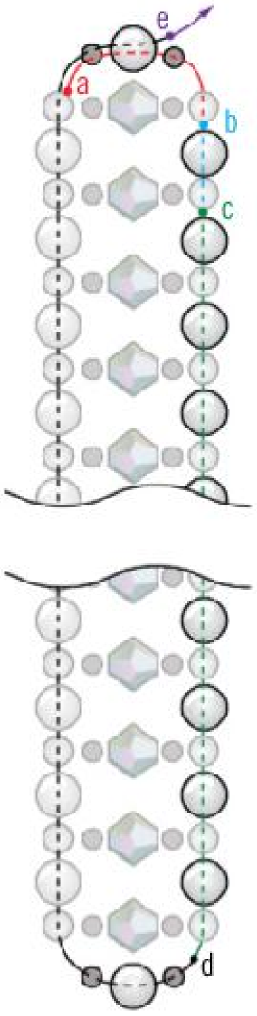


FIGURE 14

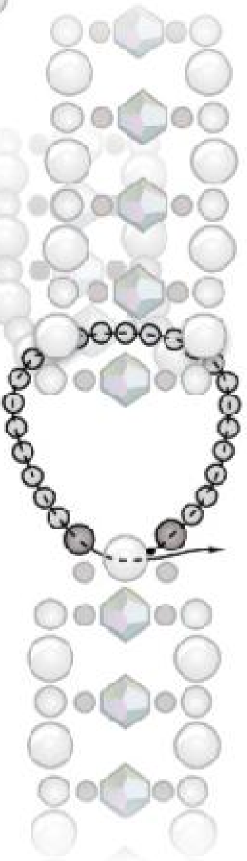


FIGURE 15

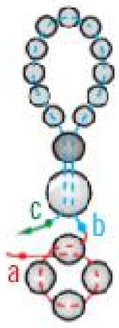


FIGURE 16

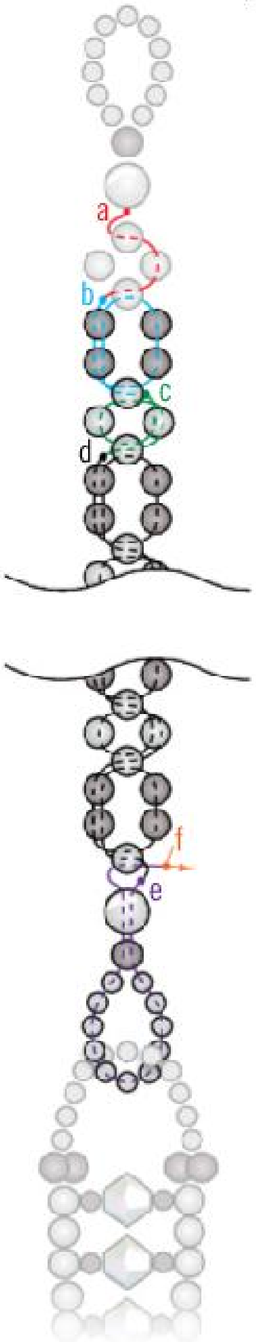


FIGURE 17

4) Remove the stop bead. Pick up a D, an 8º, and a D, and sew through the tip A on the nearest fringe **(figure 14, a–b)**.

5) Pick up an 8º, and sew through the next tip A **(b–c)**. Repeat this stitch for the remainder of the strip **(c–d)**.

6) Pick up a D, an 8º, and a D, sew through the entire row of As and 8ºs on the other edge, and continue through the following D and 8º **(d–e)**.

7) Pick up a B, 23 Cs, and a B. Pass the strand of beads through one of the crystal link loops without a strap attachment loop. Sew through the 8º your thread exited at the start of this step **(figure 15)**. Pick up a B, and sew through the 23 Cs. Pick up a B, and continue through the same 8º. End the working thread.

8) With the tail thread, sew through the beadwork to exit the end 8º on the crystal connector strip. Repeat step 7 to attach the strip to the other crystal link loop without a strap attachment, making sure both crystal ring components are facing the same way. End the tail.

NECKSTRAPS

1) On 2 yd. (1.8 m) of thread, pick up four As. Leaving a 6-in. (15 cm) tail, tie the beads into a ring using a square knot, and sew through the first A again **(figure 16, a–b)**.

2) Pick up an 8º, a B, and 11 Cs, and sew back through the B and 8º just added **(b–c)**. Sew through the next three As as shown **(figure 17, a–b)**.

3) Pick up two Bs, an A, and two Bs, and sew through the A your thread exited at the start of this step and the following two Bs and A **(b–c)**.

4) Pick up three As, and sew through the A your thread exited at the start of this step , and continue through the next two As **(c–d)**.

5) Repeat steps 3–4 for the desired length. The necklaces shown have 35 repeats, or a total of 70 stitches **(d–e)**.

6) Pick up an 8º, a B, and 11 Cs, pass these beads through a strap attachment loop on a crystal link loop, and sew back through the last B, 8º, and A your thread exited at the start of this step **(e–f)**. Retrace the thread path through the loop, and end the working thread. Using the tail, retrace the thread path through the starting loop, and end the tail.

7) Repeat steps 1–6 to make the other neckstrap.

8) Open a jump ring, and attach it to an end loop of one neckstrap and one half of the clasp. Repeat this step on the end of the other neckstrap and the other half of the clasp. B&B

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COVER STORY

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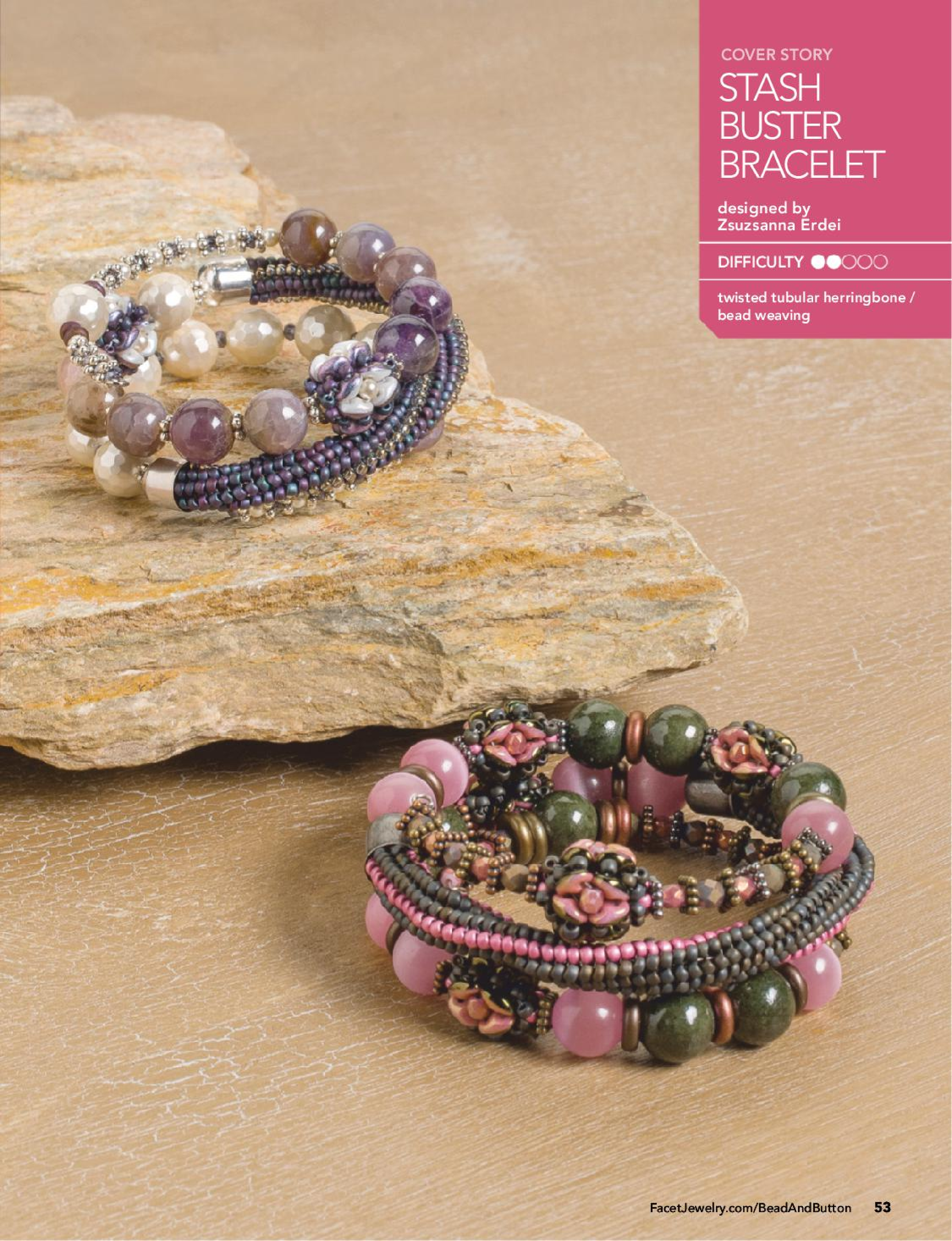
twisted tubular herringbone /
bead weaving



materials

general supplies

- Fireline, 6 lb. test
- beading needles, #11
- heavy-duty memory wire cutters
- roundnose pliers
- chainnose pliers
- wire cutters

beaded bead ½ in. (1.2 cm)

- **12–16** 2.5 x 5 mm SuperDuo Duet beads
- **3–4** 3 mm pearls, druks, or fire-polished beads (to coordinate with one side of the SuperDuo Duets and the color A 11º seed bead)
- **1 g** 11º seed beads in each of **2** colors
  - color A (to coordinate with one side of the SuperDuo Duets and 3 mm beads)
  - color B (to coordinate with other side of the SuperDuo Duets)

twisted herringbone rope 5 in. (12.7 cm)

- **2 g** 11º seed beads, color A (similar color to one of the SuperDuo Duet colors)
- **4 g** 11º seed beads, color B (similar color to one of the SuperDuo Duet colors)

bangle 2½ in. (6.4 cm) inner diameter

- **3–4** beaded beads
- **1** twisted herringbone rope
- **15–21** 10 mm round beads, mix of coordinating colors
- **25–35** 3–4 mm beads, mix of coordinating colors
- **40–50** 4–8 mm spacers, mix of glass and metal
- **2** 8 mm end caps
- bracelet-size memory wire, 4-coil section

earrings 1½ in. (3.8 cm)

- **2** beaded beads
- **2** 3 mm beads, color A or B
- **2** 11º seed beads, color A or B
- **2 in. (5 cm)** fine-gauge chain
- **2** ear wires
- **2** 2-in. (5 cm) head pins

Find basics online:

FacetJewelry.com/basics

- square knot
- ending and adding thread
- plain loop

Stitch and string your way to a fun bangle (and matching earrings!) with beaded beads and a short twisted herringbone rope made with a handful of beads from your stash.

BEADED BEAD

The SuperDuo Duets are made up of two colors. For the purposes of these instructions, you will be instructed to pick up or sew through from the light side (LS) or dark side (DS).

1) On 1 yd. (.9 m) of thread, pick up four color A 11º seed beads. Leaving a 6-in. (15 cm) tail, tie the beads into a ring with a square knot, and sew through the first two beads **(figure 1)**.

firm it up

For extra strength and rigidity, retrace the thread path of each round before moving on to the next step.

2) Pick up three color B 11º seed beads, and sew through the next A in the ring to form a picot **(figure 2, a–b)**. Repeat this stitch three times to complete the round, and step up through the first two Bs added **(b–c)**.

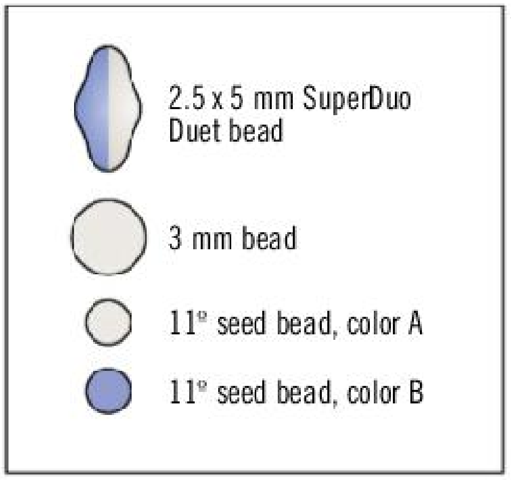
3) Pick up a SuperDuo Duet (DS) and a Duet (LS), and sew through the center B in the next picot **(c–d)**. Repeat this stitch three times to complete the round, sew through the first two Duets, and continue through the open hole of the same Duet your thread is exiting **(d–e)**.

4) Pick up a 3 mm bead, and sew through the open hole of the next Duet **(figure 3, a–b)**. Pick up a B, and sew through the following Duet **(b–c)**. Repeat these stitches three times to complete the round, and step up through the first 3 mm added **(c–d)**.

5) Pick up a Duet (LS), a B, and a Duet (DS), and sew through the next 3 mm **(figure 4, a–b)**. Repeat this stitch three times to complete the round, and sew through the first Duet added in this round **(b–c)**. Sew through the open hole of the same Duet and the open hole of the next Duet **(c–d)**.

6) Pick up a B, and sew through the open holes of the next two Duets **(d–e)**. Repeat this stitch three times to complete the round, and continue through the first B added in this step **(e–f)**.

7) Pick up a B, an A, and a B, and sew through the next B in the previous round **(figure 5, a–b)**.



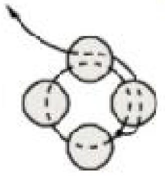


FIGURE 1

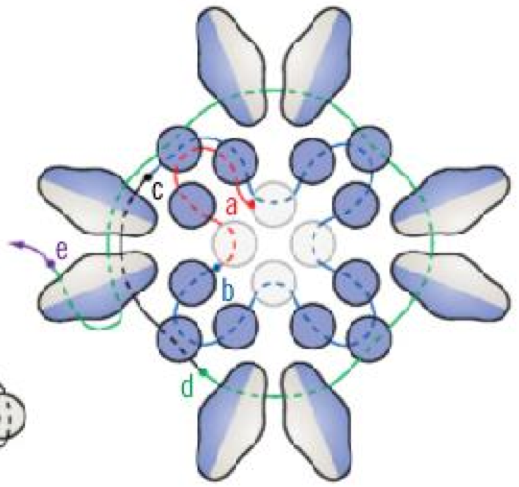


FIGURE 2

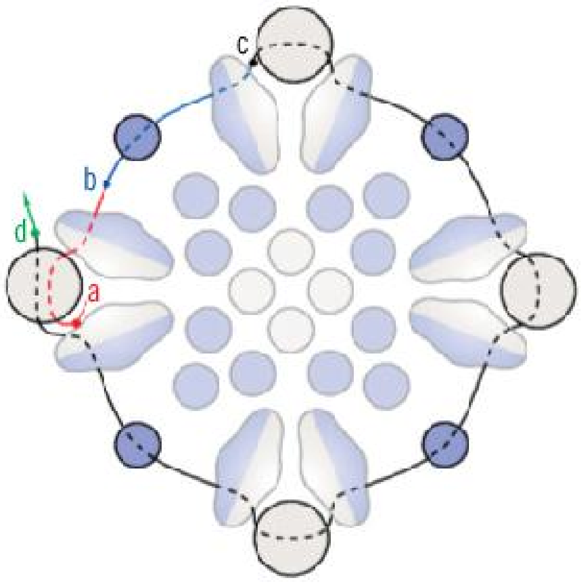


FIGURE 3

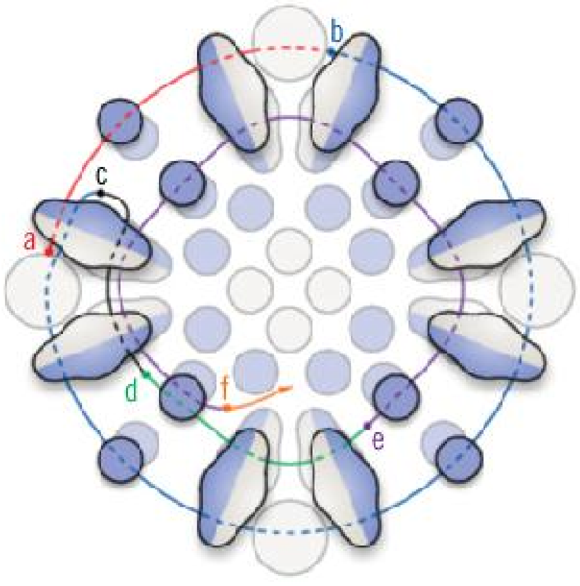


FIGURE 4

stash buster This bracelet is great for using up beads and spacers you already have on hand. Incorporate what you have in your stash for a one-of-a-kind look.

Repeat this stitch three times to complete the round, and step up through the first B and A **(b–c)**.

8) Pinch this end of the bead together, and sew through the four center As to cinch up the opening **(c–d)**. Retrace this thread path at least once, and end the working thread and tail.

9) Repeat steps 1–8 to 3-4 beaded beads, or as many as desired.

size it down

For a slightly smaller beaded bead, follow the previous instructions, but start with only three As instead of four, and reduce the number of repeats accordingly. Be careful not to tighten the openings at the ends too much or you won't be able to string the beads onto the memory wire or head pins.

TWISTED HERRINGBONE ROPE

1) On a comfortable length of thread, pick up four Bs, an A, two Bs, and an A. Leaving a 6-in. (15 cm) tail, tie the beads into a ring with a square knot, and sew through the first B **(figure 6)**.

2) Pick up two Bs, and sew through the next two beads in the ring **(figure 7, a–b)**. Repeat this stitch **(b–c)**. Pick up an A and a B, and sew through the next two beads in the ring **(c–d)**. Pick up a B and an A, and sew through the next two beads in the ring and the first B added in this round **(d–e)**.

3) Pick up two Bs, and sew down through the top bead in the next column and up through the top bead in the following column **(figure 8, a–b)**. Repeat this stitch **(b–c)**. Pick up an A and a B, and sew down through the top bead in the next column and up through the top bead in the following column **(c–d)**. Pick up a B and an A, and sew down through the top bead in the next column and up through the top bead in the following column, which is the first B added in this round **(d–e)**.

take note

If you're familiar with tubular herringbone, notice that there is no step up at the end of the round. Instead, sew directly through the first bead in the round you just completed, skipping the bead in the same column of the previous round. Skipping the step-up creates a gentle twist in the beadwork.

4) Repeat step 3 until the rope is the desired length, ending and adding thread as needed. In the sample bracelets, the twisted herringbone rope is about 5 in. (13 cm) long.

5) To cinch up the end of the rope, sew through the last round following a herringbone thread path, without adding beads. End the working thread and tail.

BANGLE

1) At one end of the memory wire, use roundnose pliers to turn a simple loop.

2) String beads, spacers, beaded beads, and the twisted herringbone rope as desired. The samples shown here follow a similar pattern:

- Start with a short section (less than 1 in./2.5 cm) of 3 mm beads, interspersed with spacers and followed by a 10 mm bead.
- String a 2–3-in. (5–7.6 cm) section of 3 mm beads, interspersed with spacers.
- String a 5-in. (13 cm) section of 10 mms, interspersed with spacers and one or two beaded beads.
- String an end cap, the herringbone rope, and an end cap. If desired, rotate the rope a bit to enhance the twist.
- String a 3-in. (7.6 cm) section of 10 mms, interspersed with spacers and a beaded bead.
- Finish with 3 mms interspersed with spacers.

3) Use heavy duty memory wire cutters to trim the wire about ½-in. (1.3 cm) after the last bead, and use roundnose pliers to turn a simple loop.

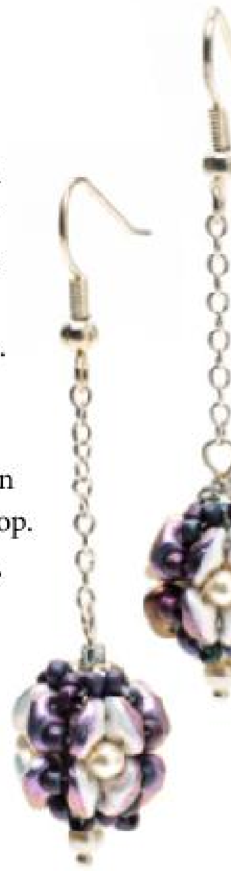
BONUS! EARRINGS

1) On a head pin, string a 3 mm bead, a beaded bead, and an 11º (either color). Trim the head pin to about 3/8 in. (1 cm) above the last bead, and make a plain loop.

2) Cut a ¾-in. (1.9 cm) piece of chain. Open the loop above the beaded bead, attach an end chain link to the loop, and close the loop.

3) Open the loop of an ear wire, attach it to the remaining end link of the chain, and close the loop.

4) Repeat steps 1–3 to complete the other earring. **B&B**



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eclecticabeads.com/classes

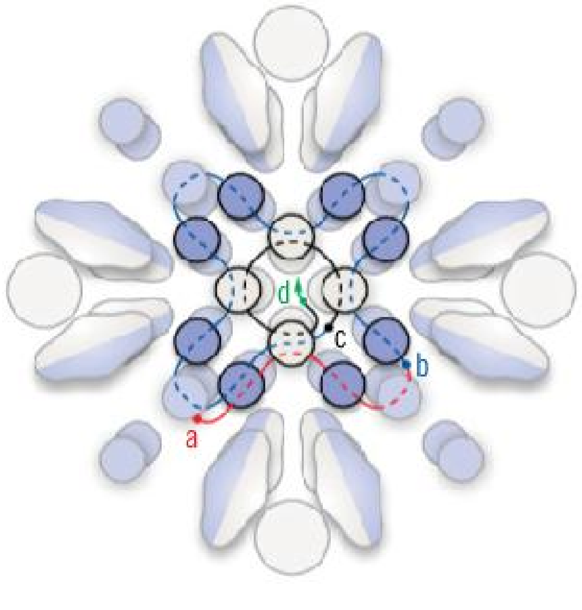


FIGURE 5

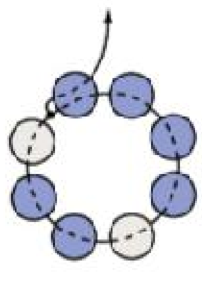


FIGURE 6

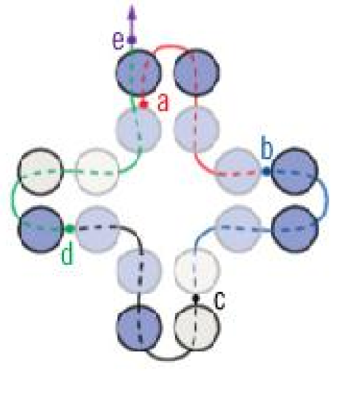


FIGURE 7

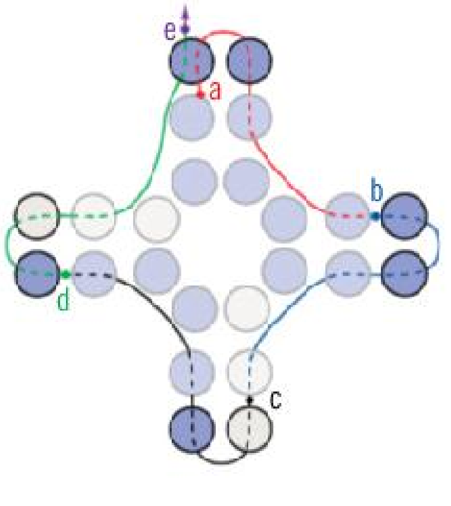
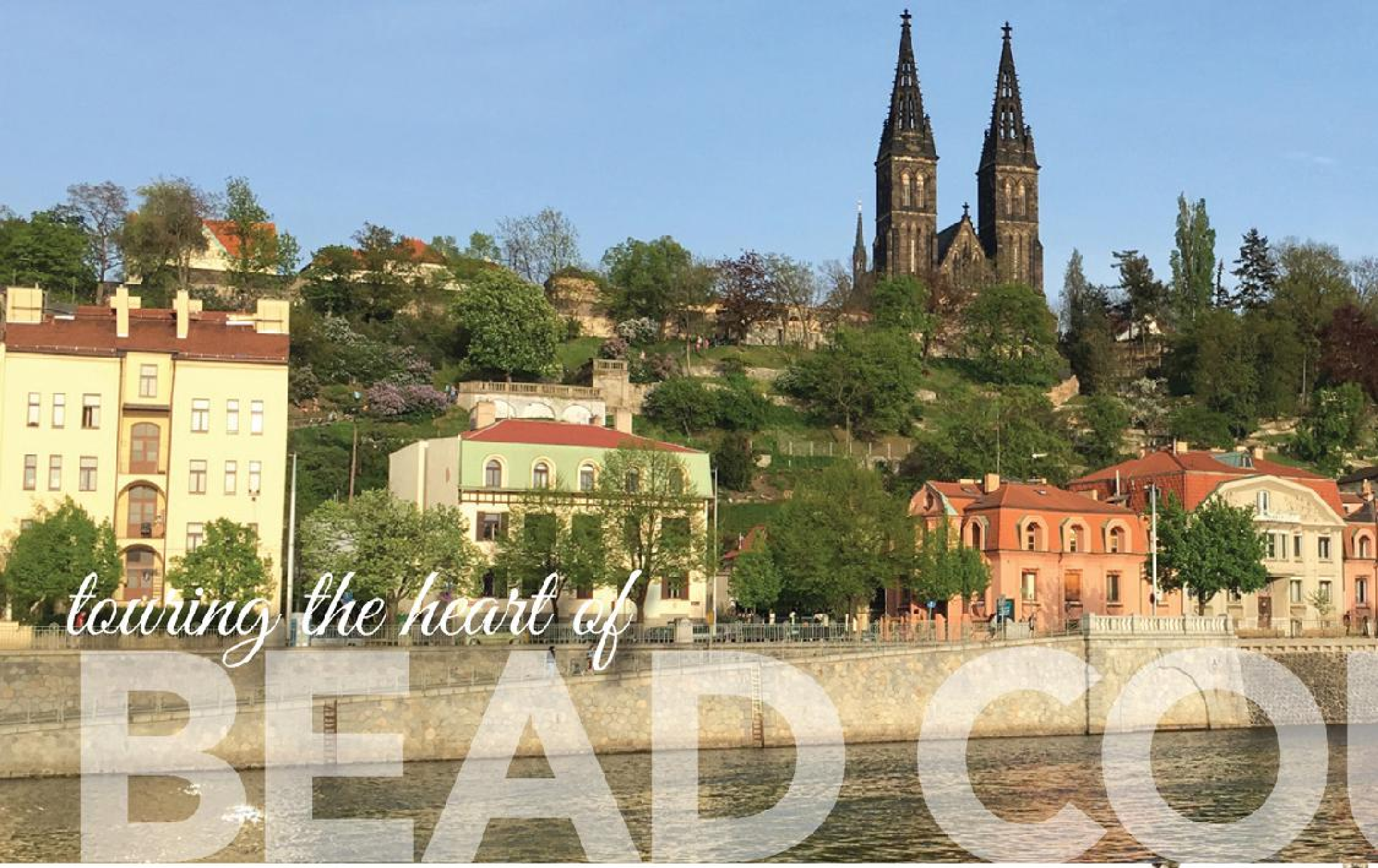


FIGURE 8



touring the heart of BEAD CO

Chloe swims in a box of faceted beauties. "Beads are everywhere you look in the Czech Republic!"

Right: Jill Wiseman's Bohemian Spires workshop project.

Visiting a bead factory is on many beaders' bucket lists. During my April 2018 trip to the Czech Republic, I got to fulfill this lifelong goal — and it was more than I hoped it could be!

The Czech Republic is the birthplace of a plethora of the beads we know and love. Creative Adventures Tours, a company set up by former bead store owner Lisa Busch and bead wholesaler Jon Kubricht of Da Beads, leads groups on tailor-made tours to destinations famed for their beads or craftwork. I jumped at the opportunity when I was offered the chance to join them and beading guru Jill Wiseman on a tour of the Czech Republic, where people have been making glass for hundreds of years.

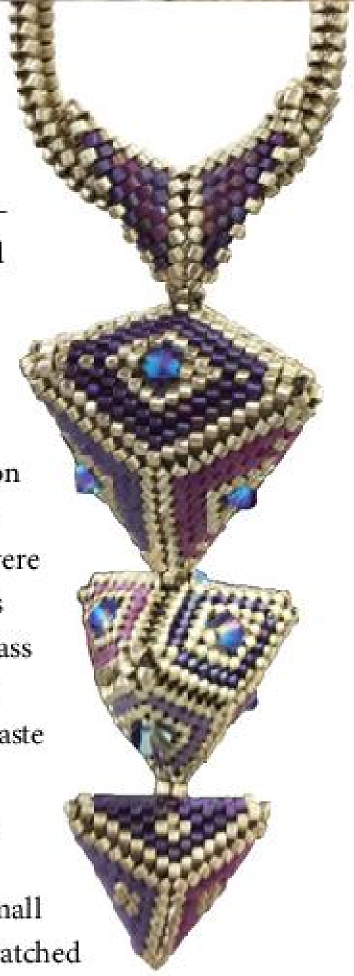
Our group of 30 passionate beaders began this epic adventure with sightseeing in beautiful Prague. Accompanied by Eva, our knowledgeable and funny tour guide, we saw points of interest including Charles Bridge, the castle, and the dramatic Old Town Square. On the second night, we gathered for Jill's first class: Susan Sassoon's Charles Bridge bracelet, made with carrier beads, bugles, and seed beads.

After seeing what Prague had to offer, we left the city behind and started our journey into "bead country." Many of the factories are located in and around the town of Jablonec (pronounced *Yab-lon-etz*), but not all are open to the public. Some factories are surprisingly small, and they are usually family-run.

Our base for the next few days was a boutique hotel in the town of Liberec. On our first evening there, Lisa and Jon had a surprise for us: a private trunk show in the hotel! We were visited by several local vendors who set up tables filled with glass buttons, etched beads, vintage crystals, and more — a small taste of what was to come.

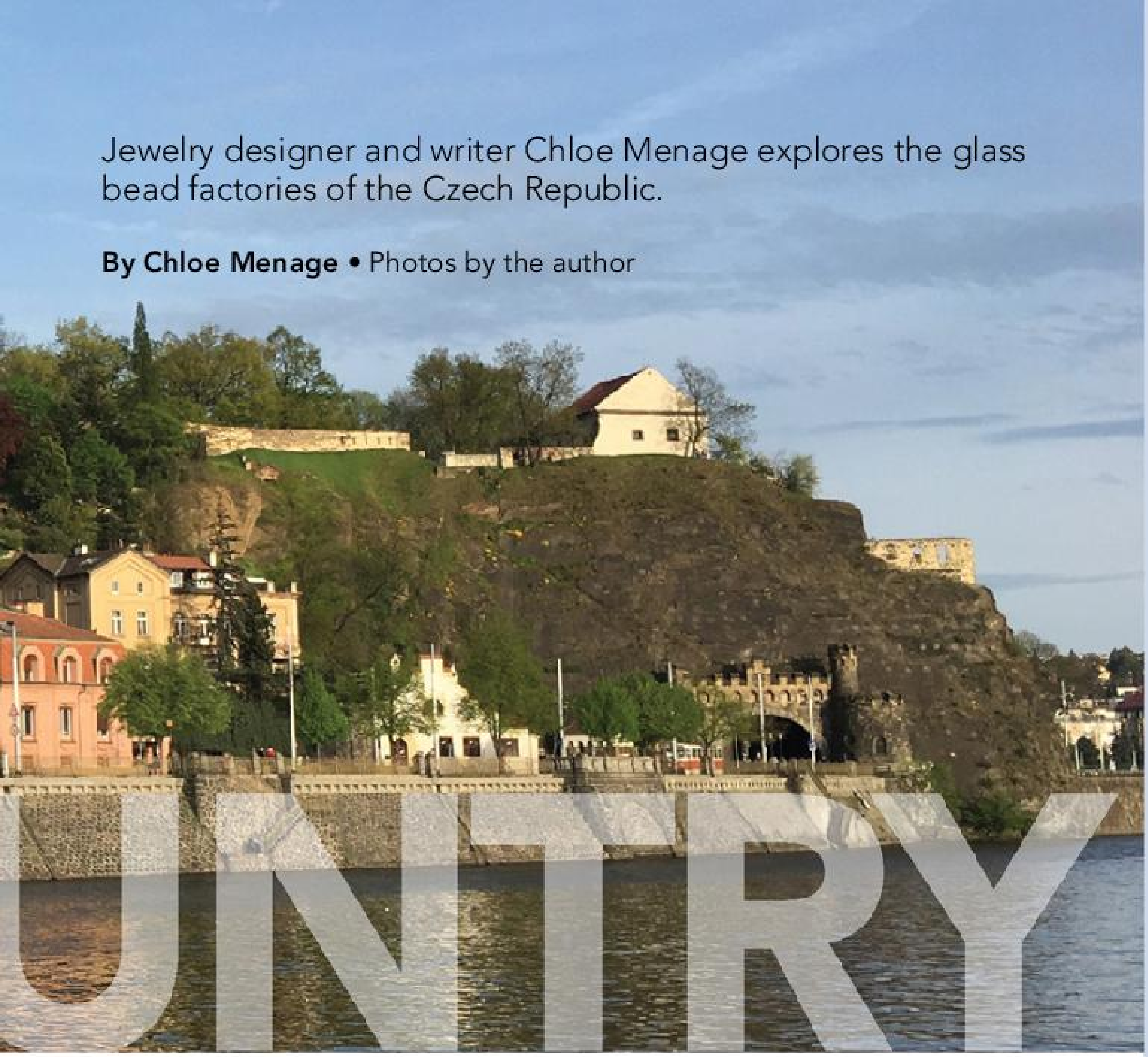
Early the next morning, we hopped on a bus to begin our factory tours. First up was a small ornament factory, where we watched workers blowing glass to create tree toppers and birds. These precious ornaments were coated with liquid silver on the inside, hand-painted, and dusted with glitter to finish.

Next, we continued on to the stop I was anticipating the most: G&B Beads. In this working factory, we were allowed to see glass bead making in action!



Jewelry designer and writer Chloe Menage explores the glass bead factories of the Czech Republic.

By Chloe Menage • Photos by the author



UNTRY

An entire room was stocked full of tumblers which were polishing beads (it was a two-hole day). Afterward, we watched the process of faceting jet beads, which was surprisingly done by hand. One machine cut large 6 mm beads automatically, but the other three machines were operated by hand. The female operator loaded a rack with beads, attached it to the machine, and then methodically pressed it against the grinder. She counted the exact seconds to press between each turn. Finally, we saw fire polishing in action. Trays of 4 mm faceted jet beads tumbled through the kiln at 600 degrees Celsius.

In the midst of this amazing tour, somehow we managed to explore a glass-jewelry and homeware shop, a chandelier showroom, and a Preciosa crystal installation before heading back to G&B beads for our next class with Jill: her Czech-inspired Bohemian Spires pendant.

The whirlwind of adventures continued for the next two days. We visited a large industrial borosilicate glass factory that specialized in lab ware, home ware, and lighting. We also stopped by a little shop that sells heaps of lampworked glass beads. They even allowed some of us to try to make our own! In the last factory we visited, we had the opportunity to shop in a room stocked floor to ceiling with pressed glass beads in wholesale quantities.

Hand-blown Christmas tree ornaments prior to coating with liquid silver.

Lastly, we visited the Museum of Glass Beads and Jewelry (a highlight of the trip for me). We were able to explore the region's glass making through the ages and take a peek at some truly inspiring costume jewelry. There were more stunning installations, including a wall of glass rods by Preciosa and a working beaded train set!

Officially beaded out, our group's Czech adventures culminated with a cable car ride to a mountain-top viewing tower. It was an incredibly memorable trip that truly ended on a high.

For more about touring the Czech Republic, visit creativeadventurestours.com or your favorite travel site. **B&B**

Chloe Menage pinkhot.co.uk
etsy.com/uk/shop/Pinkhot

6 things you never knew about glass making

1 In order to be fire-polished, large beads (10 mm+) are threaded onto wires before going through the kiln to prevent their weight from damaging the finish.

2 Pink is a tricky color to get right! Elementary gold particles are added to the raw glass materials to achieve the color, but overheating can lead to discoloration.

3 Pressing the beads is hot work. Many bead makers have their presses in home garages so they can work through the cooler nights in summertime.

4 Becoming a bead maker isn't quick. It takes years of practice to hone the skill.

5 Seed beads may be threaded using bead spinners, but larger Czech beads are all strung by hand because they are not sold in set quantities.

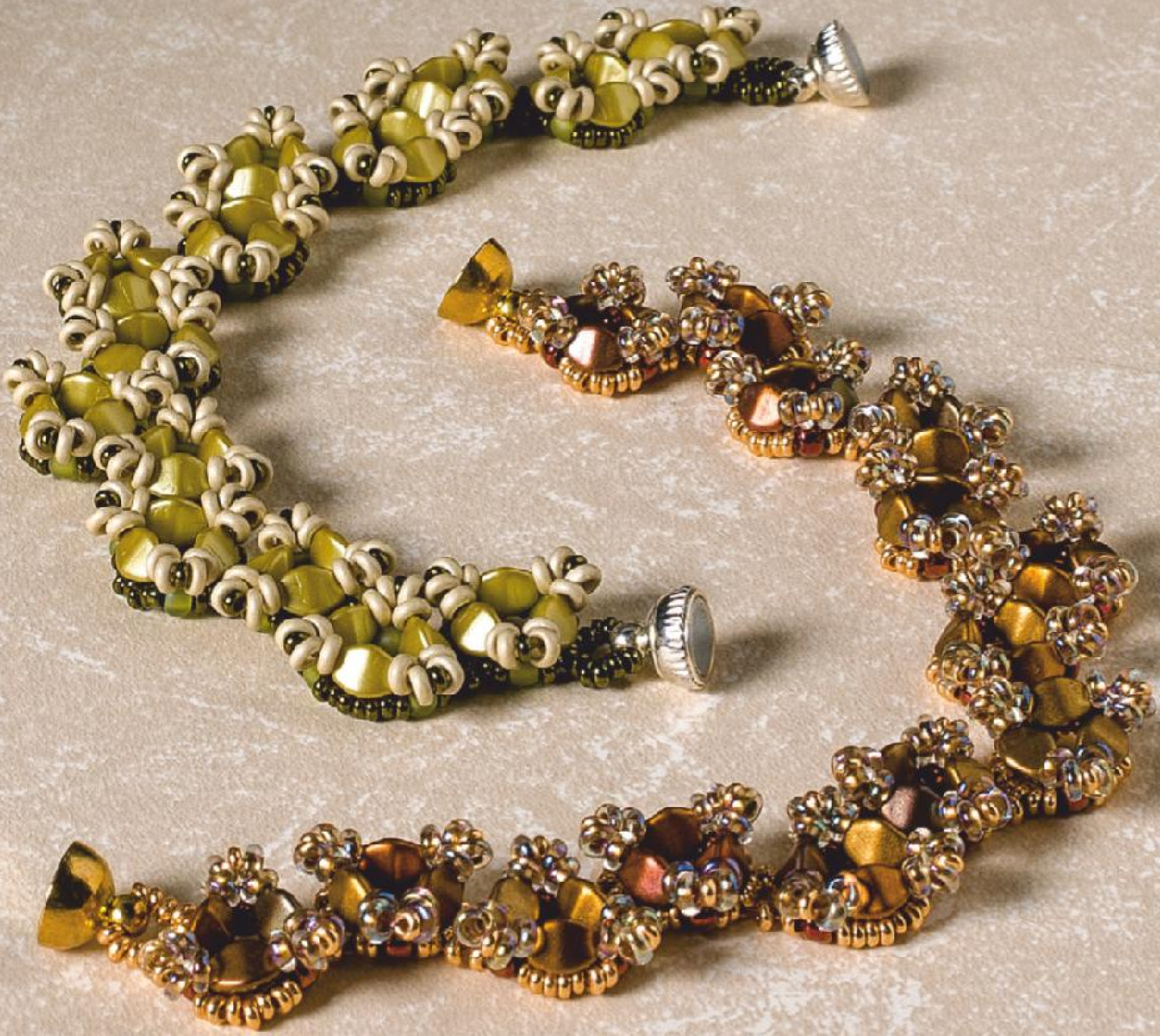
6 There is little waste in glass bead production. Broken beads are polished up and sold as mixes for kids and artists to use, while other bits are sent back to the glass manufacturer to be re-processed — or even used in road repairs!

PETITE BUDS BRACELET

designed by Iulia Postica

DIFFICULTY ●●●○○

bead weaving



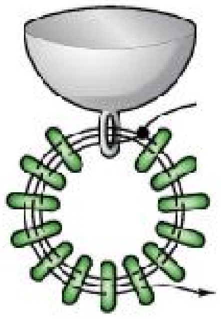


FIGURE 1

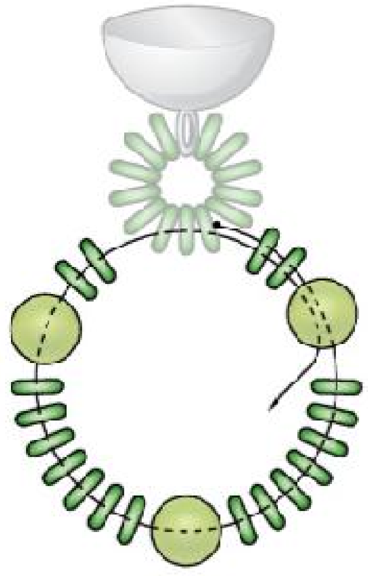


FIGURE 2

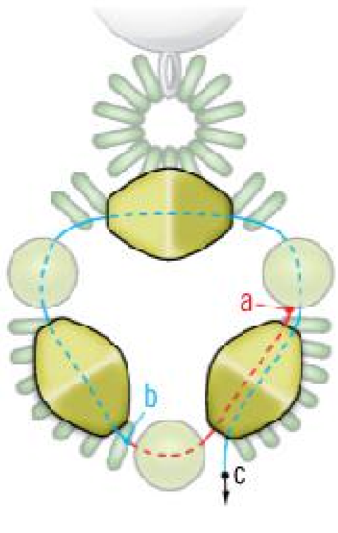


FIGURE 3

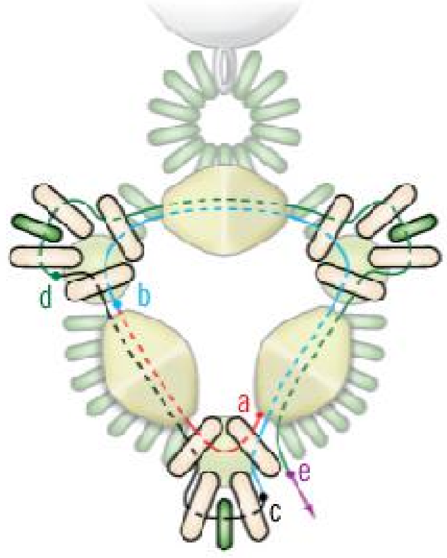
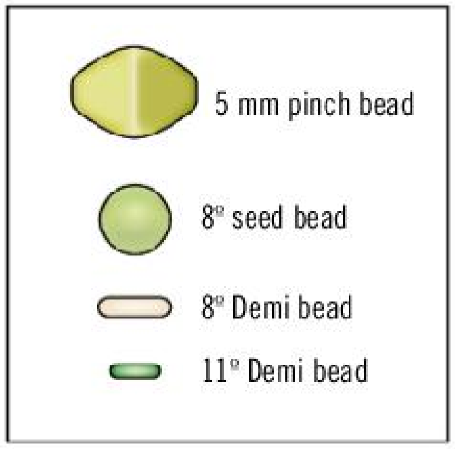


FIGURE 4



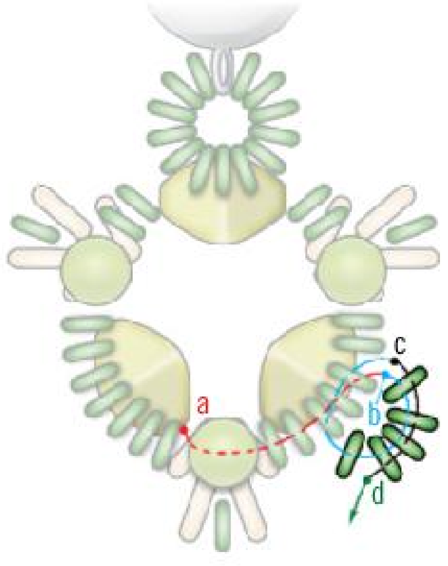


FIGURE 5

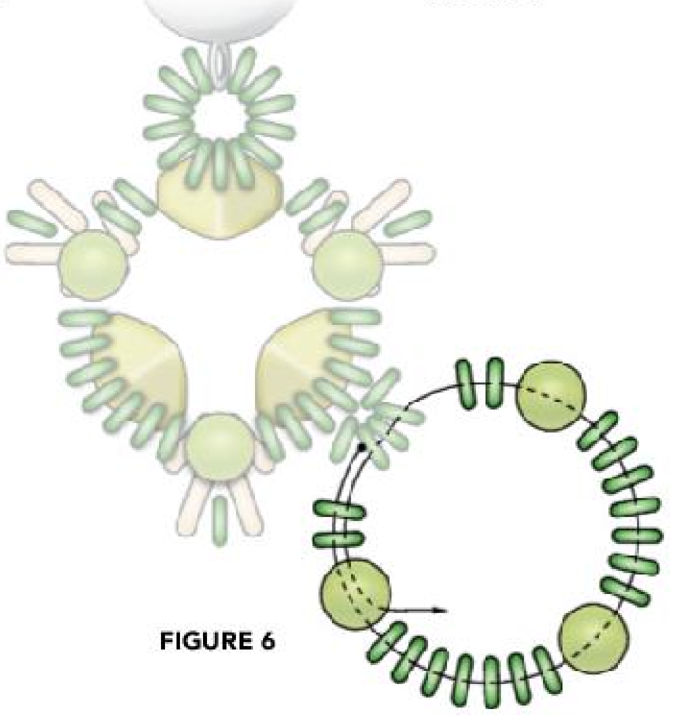


FIGURE 6

materials

green bracelet 6½ in. (16.5 cm)

- **42** 5 mm pinch beads (pastel lime)
- **2 g** 8º seed beads (Toho 164F, transparent matte lime green AB)
- **3 g** 8º Demi beads (Toho PF558F, PermaFinish galvanized matte aluminum)
- **2 g** 11º Demi beads (Toho 422, dark chocolate bronze gold)
- **1** magnetic clasp
- Fireline, 6 lb. test or One-G thread
- beading needles, #11 or #12

Find info for the alternate colorway at **FacetJewelry.com/resourceguide**

Find basics online:

FacetJewelry.com/basics

- ending and adding thread
- square knot

Pinch and Demi beads make up a winding path of tiny flower buds just in time for spring.

BRACELET

1) On a comfortable length of thread, pick up the loop on half of the clasp and 13 11º Demi beads. Leaving a 6-in. (15 cm) tail, sew through the clasp and all the beads again, and tie a square knot with the tail and working thread. Continue through the clasp loop and the next eight 11º Demis **(figure 1)**.

2) Pick up two 11º Demis, an 8º seed bead, seven 11º Demis, an 8º seed bead, seven 11º Demis, an 8º seed bead, and two 11º Demis, and sew through the last three 11º Demis your thread exited at the start of this step to form a loop. Retrace the thread path (not shown in the figure for clarity), and sew through the first two 11º Demis and 8º seed bead **(figure 2)**.

3) Pick up a pinch bead, skip the next seven 11º Demis, and sew through the next 8º seed bead **(figure 3, a–b)**. Repeat this stitch two times to complete the round, retrace the thread path (not shown in the figure for clarity), and continue through the first pinch bead added **(b–c)**.

4) Pick up two 8º Demi beads, and sew through the next pinch bead **(figure 4, a–b)**. Repeat this stitch two times to complete the round, and continue through the first 8º Demi added **(b–c)**.

5) Pick up an 8º Demi, an 11º Demi, and an 8º Demi, and sew through the next 8º Demi, pinch bead, and 8º Demi **(c–d)**. Repeat this stitch two times to complete the round, but on the last stitch, only sew through the 8º Demi and pinch bead **(d–e)**. This is the top of the beadwork.

6) Flip the beadwork so the back is facing up, and sew through the next 8º seed bead and five 11º Demis **(figure 5, a–b)**.

7) Pick up five 11º Demis, skip the first two 11º Demis in the set of seven, and sew through the following three 11º Demis **(b–c)**. Retrace the thread path (not shown in the figure for clarity), and continue through the next four 11º Demis **(c–d)**.

8) Pick up two 11º Demis, an 8º seed bead, seven 11º Demis, an 8º seed bead, seven 11º Demis, an 8º seed bead, and two 11º Demis, skip the first 11º Demi in the set of five, and sew through the next three to form a loop. Retrace the thread

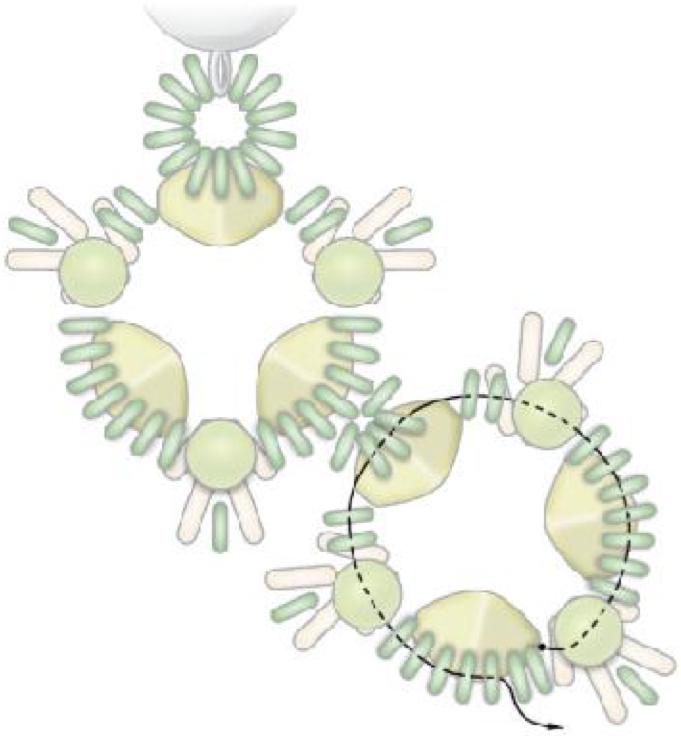


FIGURE 7

path (not shown in the figure for clarity), and sew through the first two 11º Demis and 8º seed bead added in this step **(figure 6)**. Flip the beadwork so the top is facing up.

9) Repeat steps 3–5.

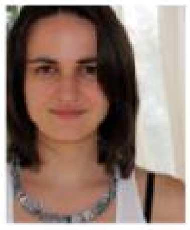
10) Flip the beadwork to the back. Sew through the next 8º and the following 21 beads in the ring as shown to exit the fifth bead in the last set of seven Demis **(figure 7)**.

11) Continue adding units as follows, making sure the units zig zag:
Repeat step 7–8.
Repeat steps 3–10.
Repeat steps 7–8.
Repeat steps 3–6.

12) Repeat step 11 for the desired length of the bracelet, ending with either step 6 or 10. End and add thread as needed.

CLASP

Pick up five 11º Demis, the other clasp half, and five 11º Demis, skip the first two 11º Demis in the set of seven, and sew through the following three 11º Demis. Retrace the thread path several times, and end the threads. **B&B**



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iupostica@gmail.com
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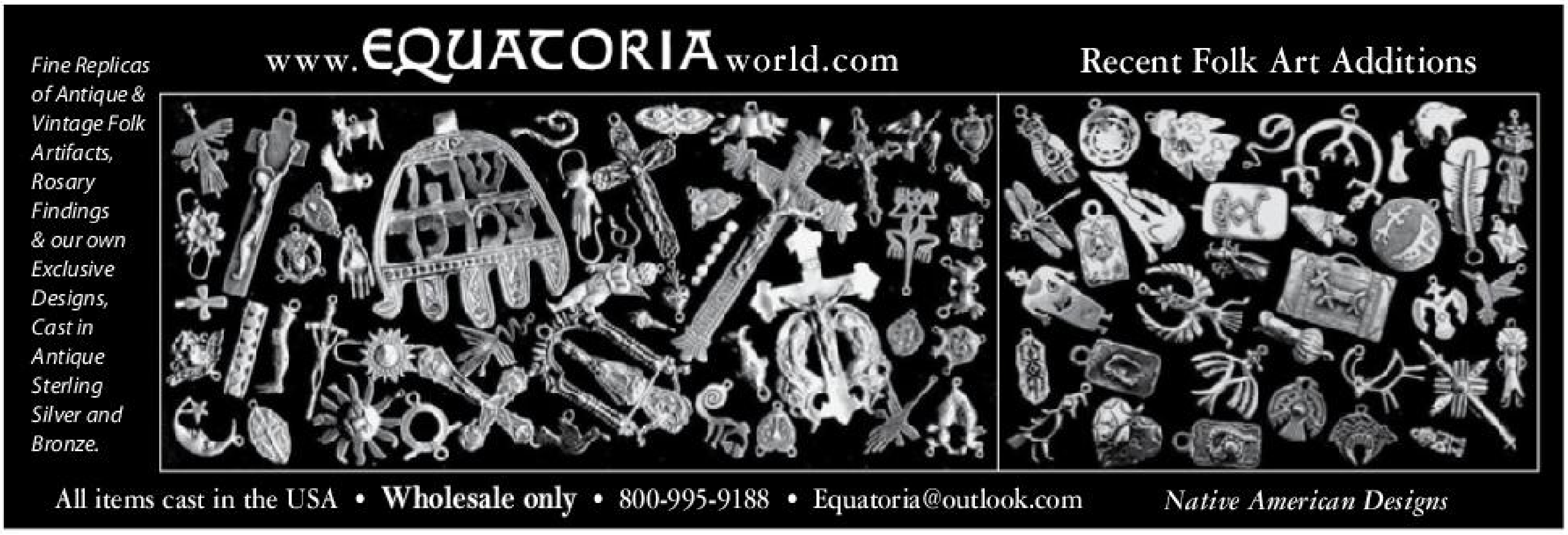

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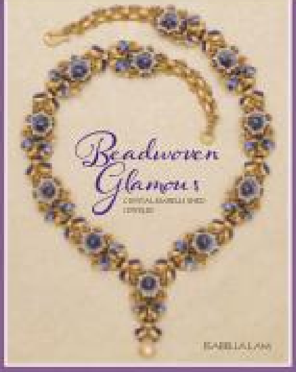
BOOK EXCERPT

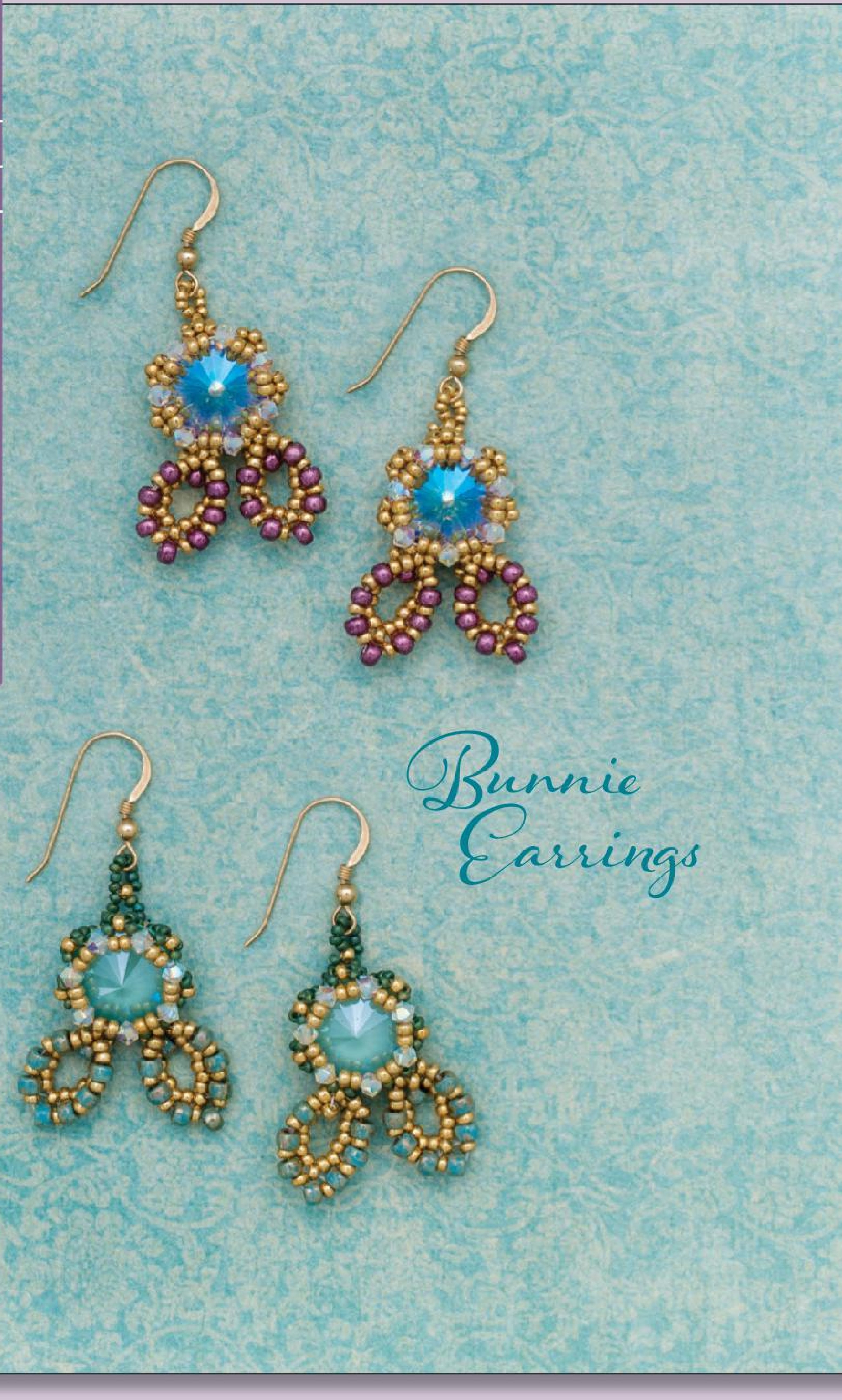
designed by Isabella Lam

DIFFICULTY ●●●○○

bead weaving


Beadwoven Glamour
Crystal-Embellished Jewelry
Isabella Lam

Isabella is back with another stunning book with more than 20 advanced beginner to intermediate beadweaving projects incorporating crystals. Enjoy these earrings from her book *Beadwoven Glamour: Crystal-Embellished Jewelry* just in time for spring. Available at JewelryandBeadingStore.com.



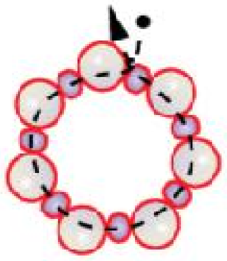
Bunnie Earrings

SUPPLIES

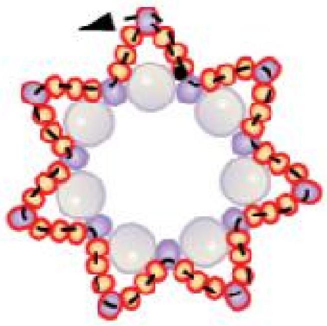
- ● **1g** 15º seed beads
- ● **1g** 11º seed beads
- ● **1g** 8º seed beads
- ○ **14** 3mm pearls
- ◇ **14** 3mm bicone crystals

- **2** 14mm crystal rivolis
- **1** pair of earring hooks
- Beading needle and thread

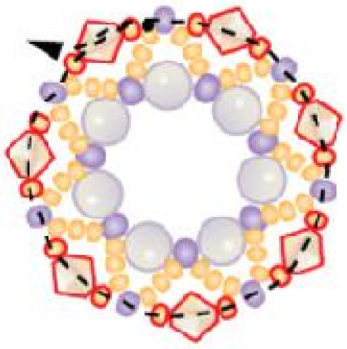
"Trends come and go, and style evolves. It's important to have pieces of jewelry that are timeless and look chic despite ever-changing fashions."
— Karen Elson



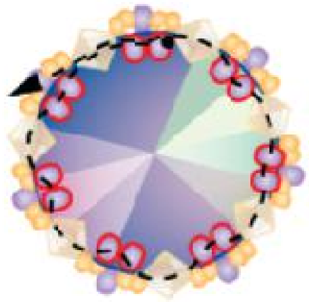
1 Thread a needle on a comfortable length of thread, and pick up a 3mm pearl and an 11º seed bead seven times. Close the beads to a circle. Tie a surgeon's knot, and sew through the nearest 11º.



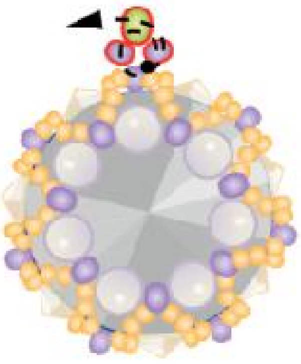
2 Pick up three 15º seed beads, an 11º, and three 15ºs. Sew through the next 11º. Repeat around the ring. Step up through three 15ºs and an 11º.



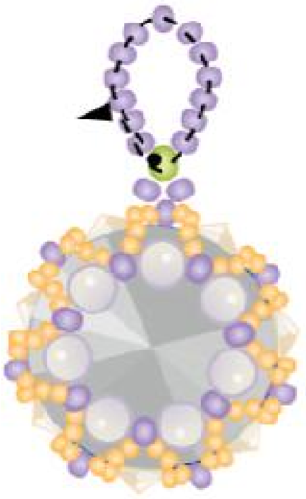
3 Pick up a 15º, 3mm bicone crystal, and 15º. Sew through the next 11º. Repeat around the ring. Finish by exiting a 3mm bicone crystal.



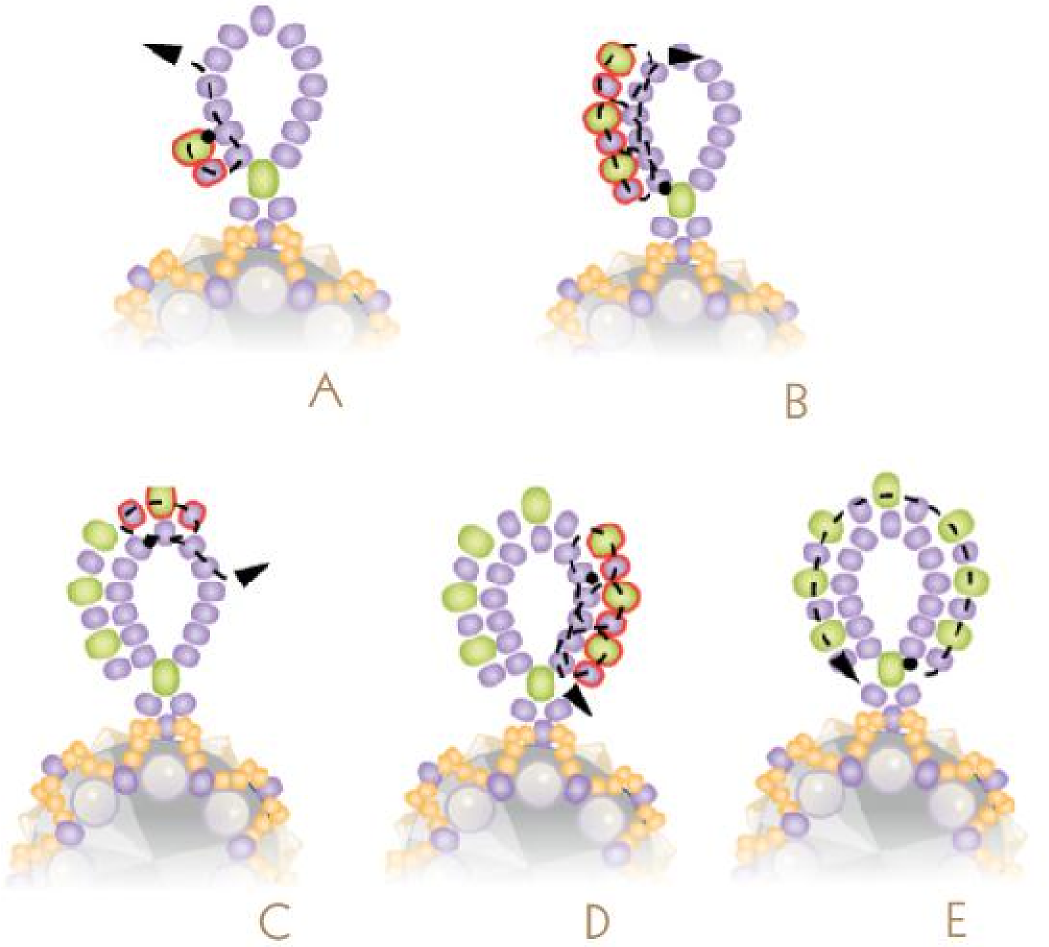
4 Insert a 14mm rivoli into the beadwork, face-up. Pick up two 11ºs. Sew through the next 3mm bicone crystal. Repeat around the ring. Sew through all the beads once more to reinforce the work. Finish by exiting an outer 11º.



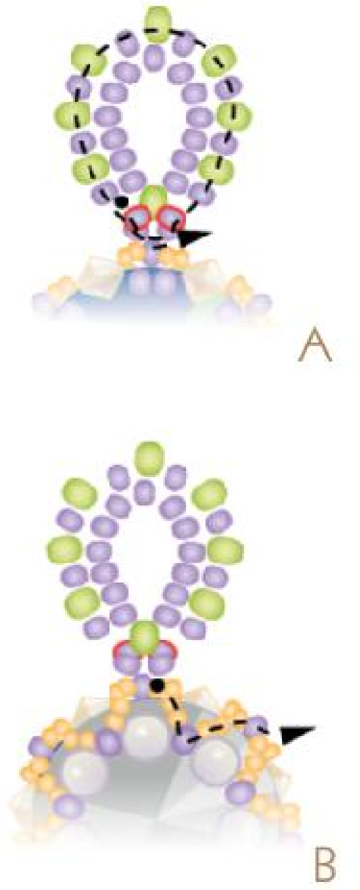
5 Pick up an 11º, 8º seed bead, and 11º. Sew through the 11º you first exited. Continue through the next 11º and the following 8º just added.



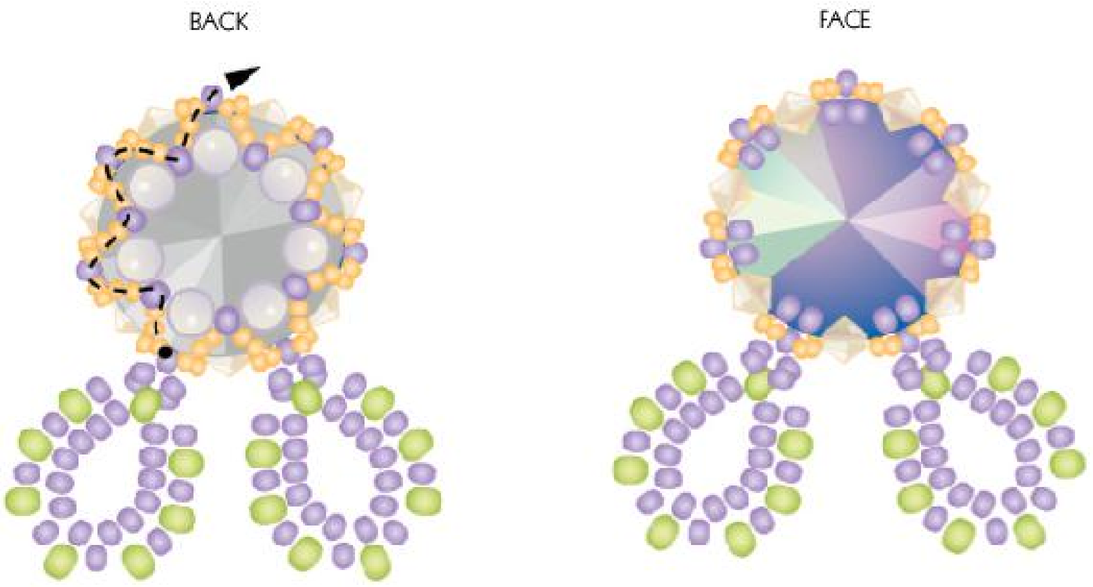
6 Pick up 13 11ºs. Sew through the 8º you first exited. Sew through all the beads once more to reinforce the loop. Continue through the next two 11ºs.



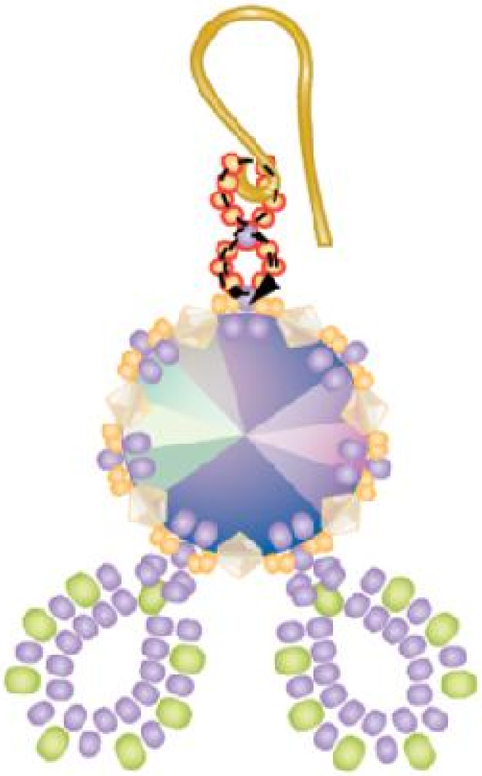
7 **A.** Pick up an 8º and an 11º. Sew through two 11ºs. Continue through the next two 11ºs, as shown.
B. Repeat 7A twice.
C. Exit the seventh 11º. Pick up an 11º, 8º, and 11º. Sew through the seventh 11º again. Continue through next two 11ºs.
D. Pick up an 11º and an 8º. Sew through the same two 11ºs. Continue through the next two 11ºs. Repeat twice.
E. Sew through all the beads you added in steps 7A–D.



8 **A.** Work on the front side: Pick up an 11º. Sew through the 11º your thread exited at the start of step 5. Pick up another an 11º. Sew through all the beads you added in steps 7A–D (front view).
B. Continue through the marked beads on the back side. Finish by exiting the marked 11º.



9 Repeat step 5–8 to create another “bunny ear.” Finish by exiting the marked 11º.



10 Pick up three 15ºs, an 11º, and three 15ºs. Sew through the 11º you first exited, plus three 15ºs and the following 11º. Pick up four 15ºs, an earring hook, and four 15ºs. Sew through the 11º you first exited. Reinforce the work by sewing through all the beads once more. Finish the thread. Repeat to make another earring.

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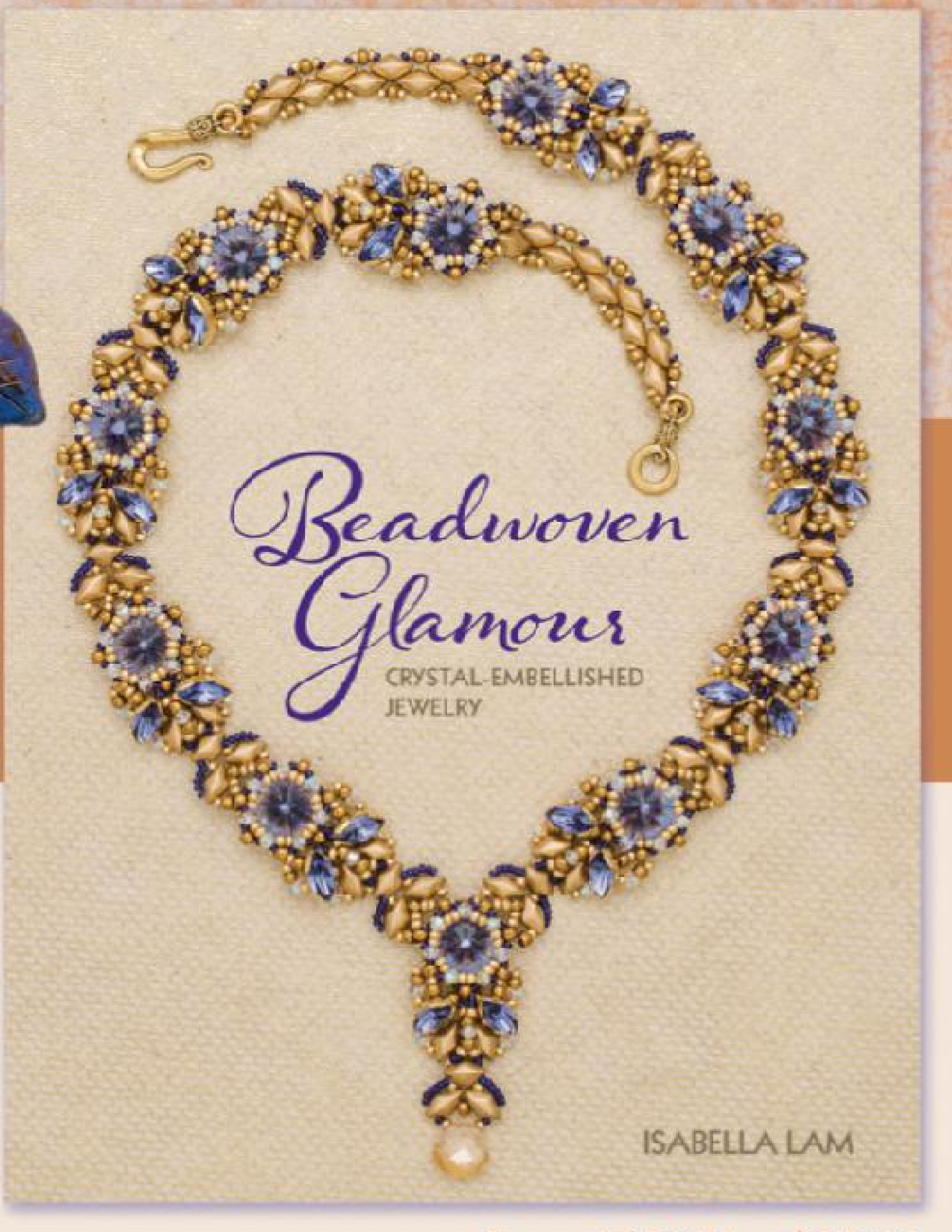

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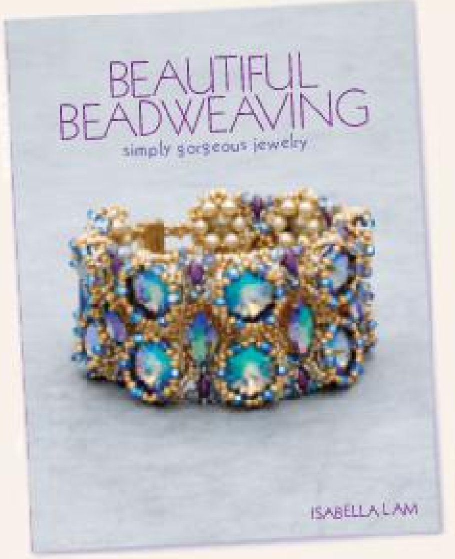

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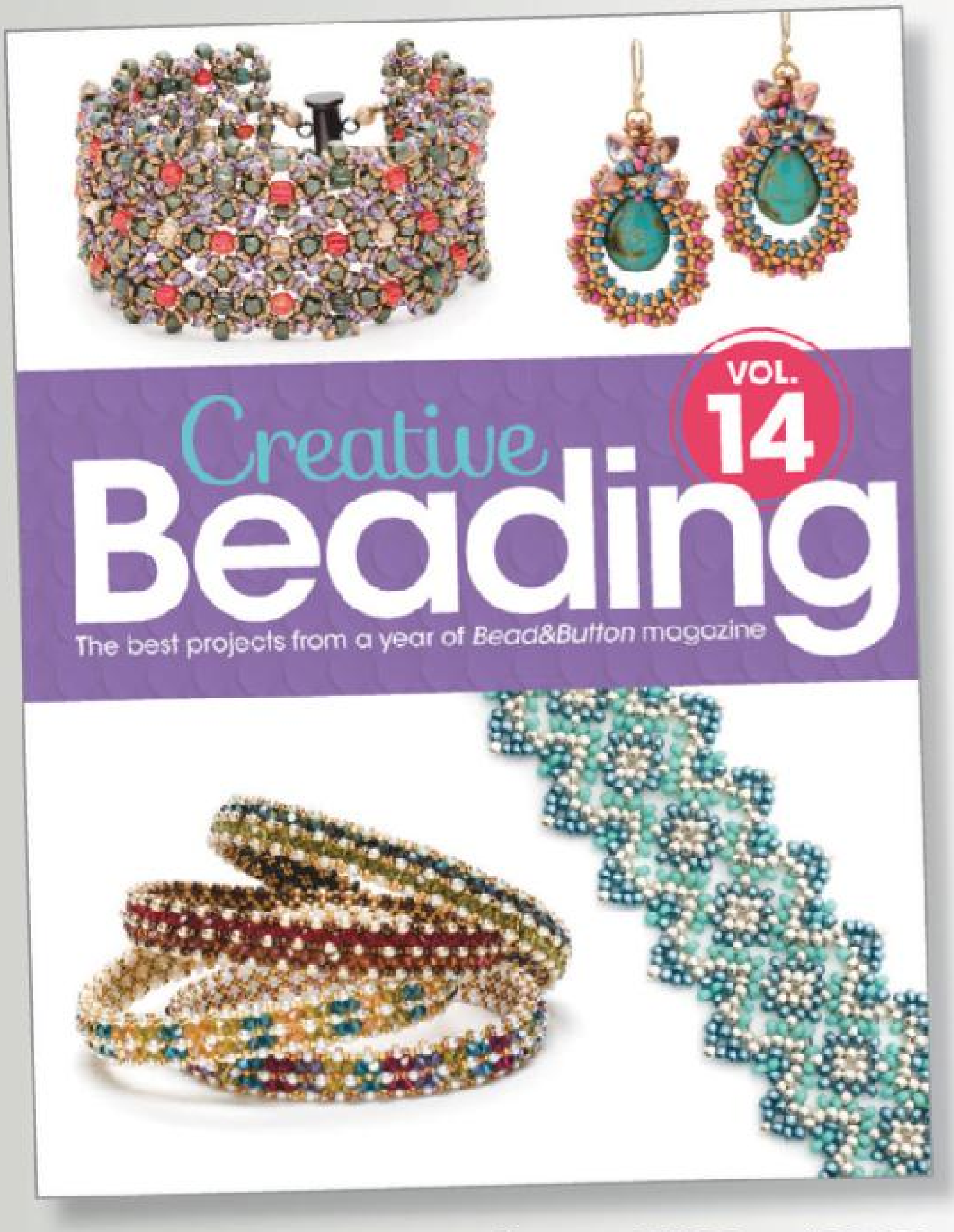

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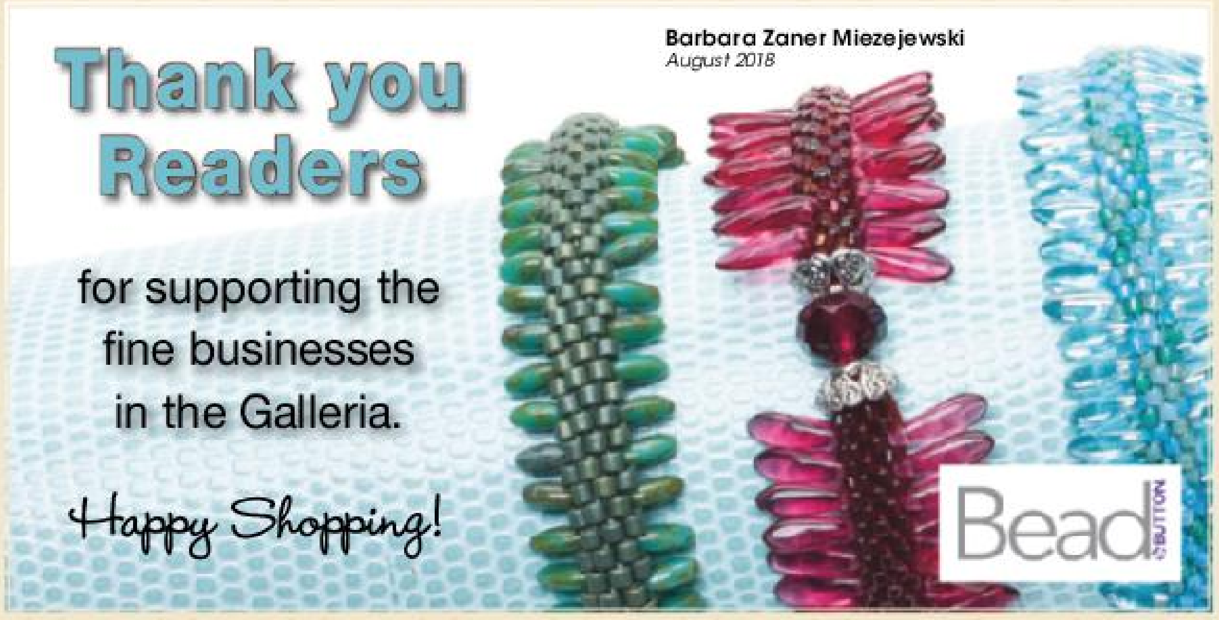

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The Secret Language of Flowers

Have fun thinking about your beaded-flower projects and what secrets they may be carrying!

by Katie M. Salatto

Before we could post our status or add an emoji to texts, people hid messages in floral arrangements. Flowers have almost always had meaning connected to them, but the cryptic use of them for the key purpose of communication stems from the Victorian era.

Freedom of speech has not always been the case politically or socially. For instance, in some eras and cultures it was once considered inappropriate to express flirtations in public, and proper etiquette frowned upon impoliteness or voicing disdain of any kind. It was also unsuitable to associate with people outside of your social class. Sending floral bouquets enabled people to easily, yet secretively, express themselves to others.

In 19th century Europe, male suitors would present their potential girlfriends with tussie-mussies, a single flower surrounded by fresh herbs and wrapped in doilies. If the lady held her bouquet upright and close to the chest, then she accepted his flirtation. Her rejection was conveyed with a downturned bouquet (ouch!). These little bunches are what modern-day corsages, bridal bouquets, and boutonnieres are fashioned after, and they are a great example of how the same flowers can potentially have the exact opposite meaning depending on the arrangement. The same is true for the type of flowers, color, and method of delivery.

Floriography dictionaries were published to keep track of the ever-growing list of significances, thus creating the official language of flowers. The first dictionary was printed in France in 1819 and was used and expanded on throughout the Victorian era both in England and the United States.

As you can imagine, flower and color meanings also vary by country. In Eastern parts of the world, white flowers typically represent death and mourning whereas they tend to signify purity and holiness in the West.

Here's a list of commonly used definitions today which will hopefully provide you with some interesting insight into floriography. B&B

Flower	Main Meaning	Hidden Meanings
Carnation	Fascination, divine love	Pink = I'll never forget you Red = My heart aches for you, admiration White = Sweet and lovely, good luck Yellow = You have disappointed me, rejection Solid color = Yes Striped color = No, refusal
Daffodil	Appreciation, unrequited love	You're the only one The sun is always shining when I'm with you
Daisy	Innocence, loyalty	I'll never tell
Hydrangea	Thank you for understanding	Frigidity, heartlessness
Peony	Prosperity and romance, happy marriage	Shame
Rose	Love (red)	Crimson = Mourning Dark pink = Thankfulness Pale pink = Grace, joy White = Innocence and secrecy Yellow = Joy, friendship
Tulip	Perfect lover	Purple = Royalty Red = Believe me White = Forgiveness Yellow = Happiness, there's sunshine in your smile Variegated = Beautiful eyes
Sunflower	Happiness	Longevity, adoration, loyalty

Sources: thelanguageofflowers.com and flowermeaning.com

For a larger list of flowers and their meanings, visit facetjewelry.com

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